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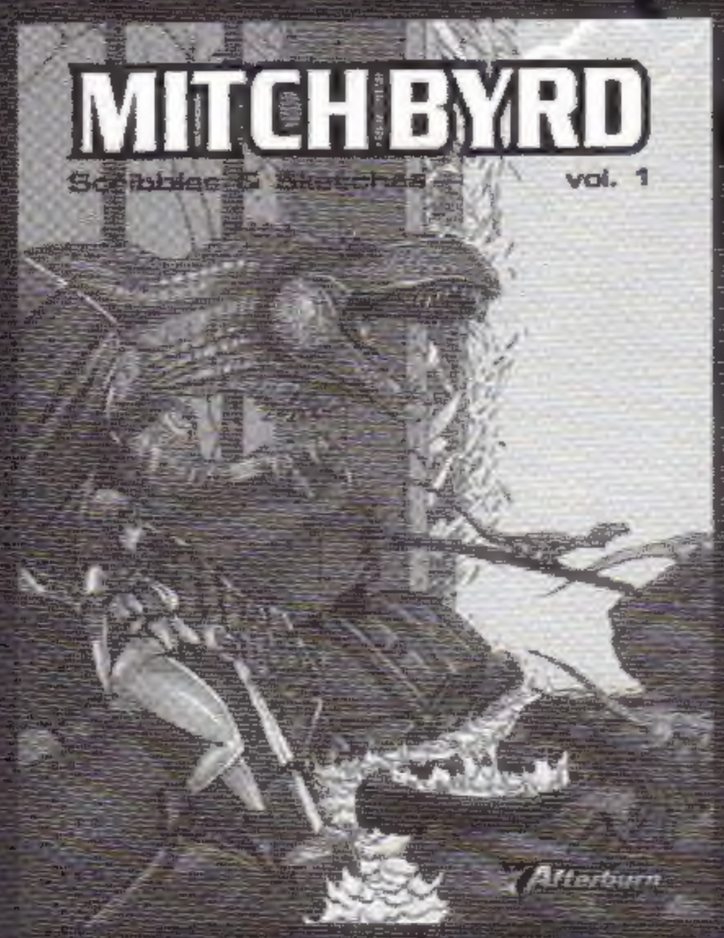

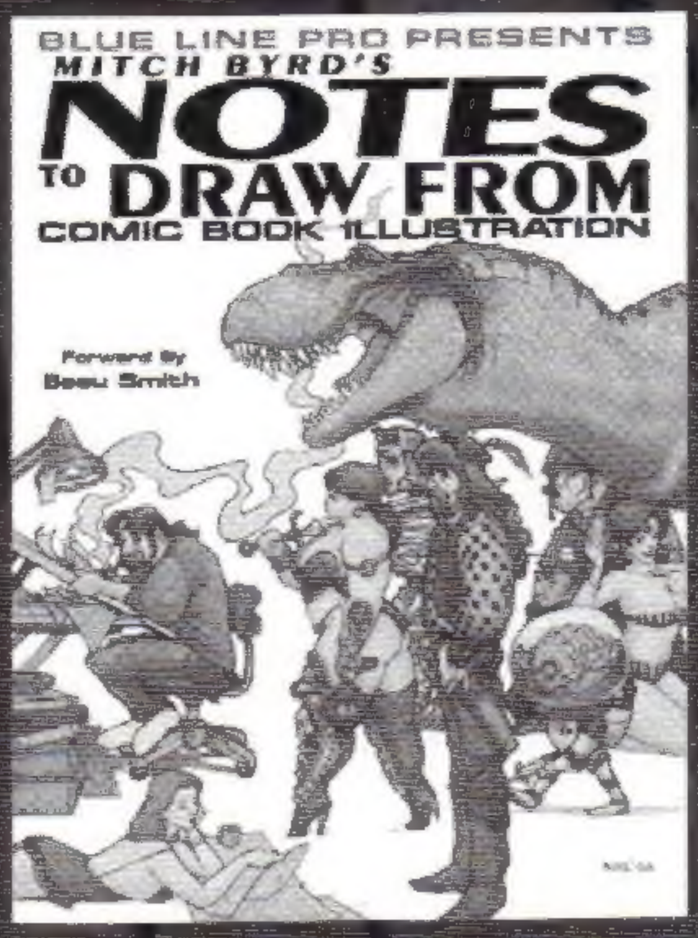

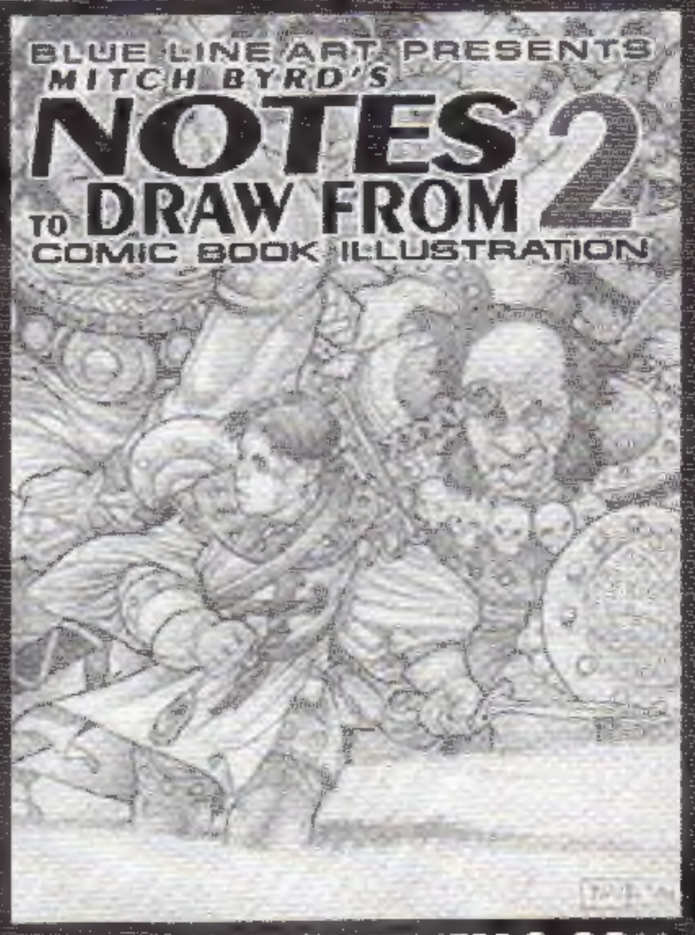

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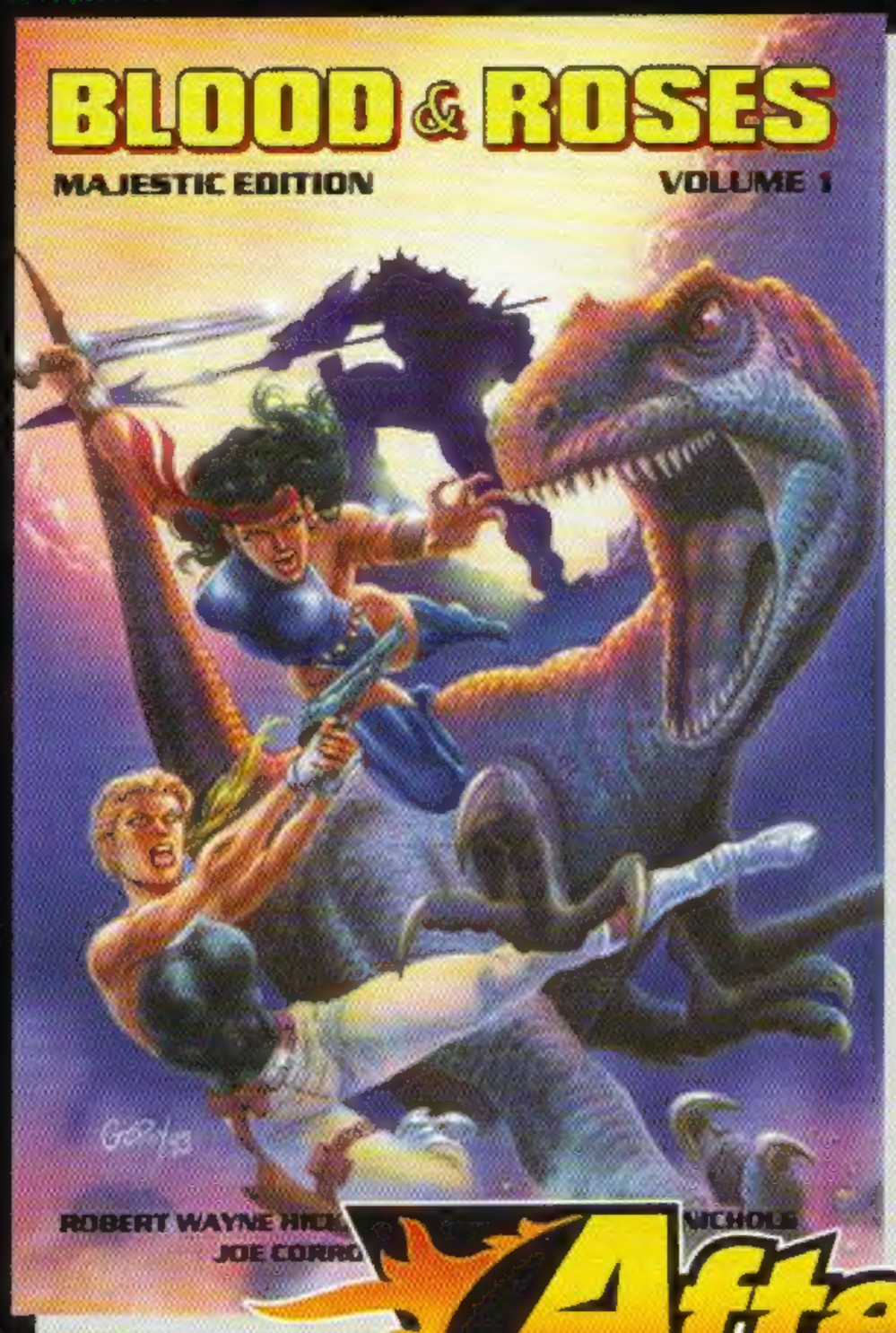

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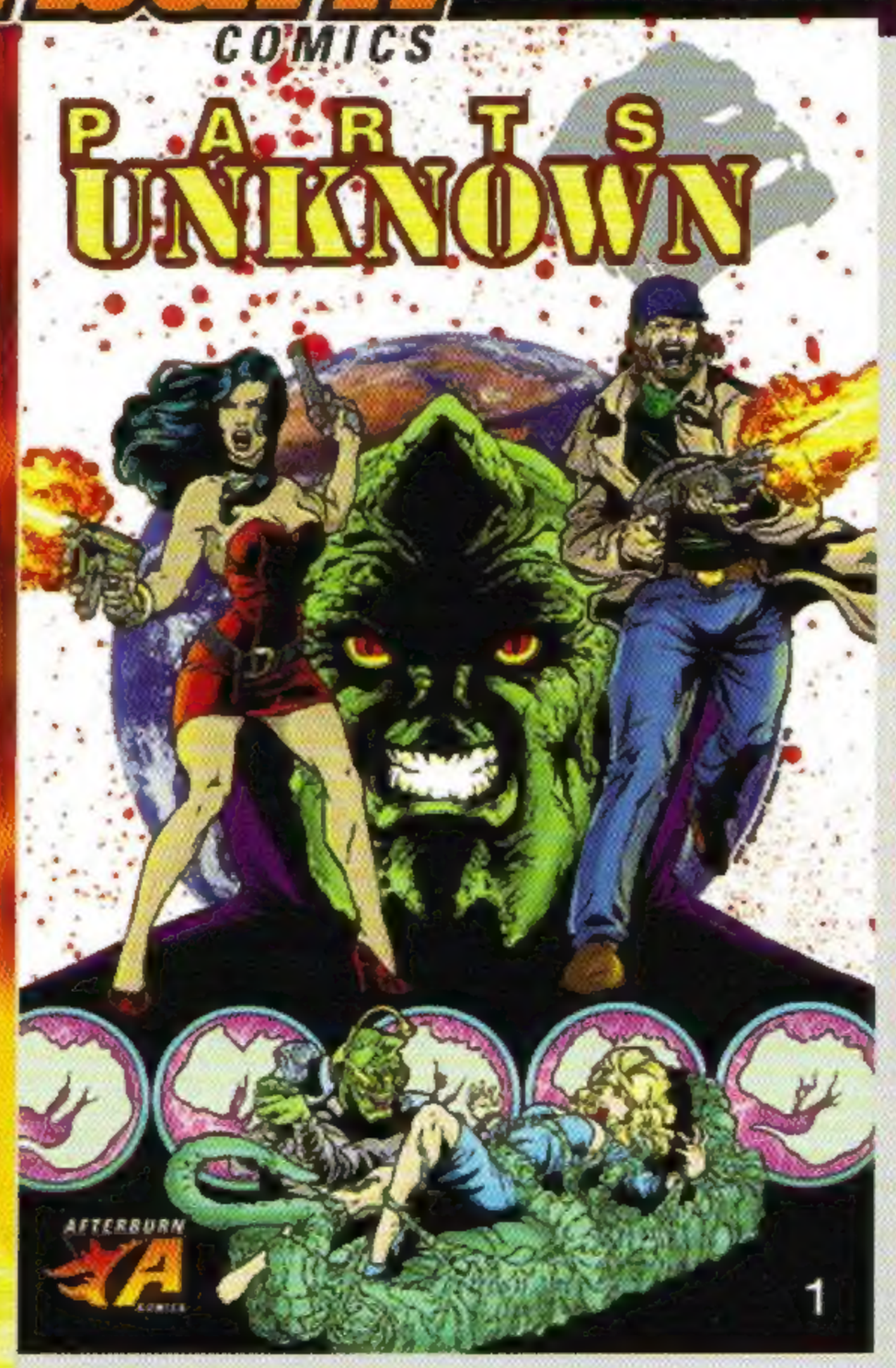

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Hulk by Gary Barker "Art School"

Where do we go from here?

Do you ask yourself that question?

I do.

I believe you have, too, on a daily basis. I am, at this moment, running and owning three businesses, Afterburn Media LLC / Blue Line Art, a comic book store called Comics2Games and Skystorm Studios. Afterburn/BLA and C2G take up most of my time, along with family, leaving very little time for my studio projects. I know many of our readers are doing the same thing, working day jobs and creating in the evenings and on the weekends.

That was one of the reasons we created ***Sketch Magazine***: to offer advice and tips to help make the time that you **do** have to spend creating comics more productive. ***Sketch*** should be that reference book sitting next to your art table. We will continue to fill our pages with as much information as we can cram into 64 pages.

If you have ideas or suggestions for articles or tips on something to do with artwork, please pass them along.

Unfortunately, I have to push my own column on creating webcomics back to next issue. Too many comic shows and other things getting in my way of putting it together...

Next issue: an interview with **Steve Rude** from Rude Dude Productions. And quite possibly, the return of **Chuck Dixon** on the art of writing comics! Along with whatever great stuff we can cram in...

Take care,

Robert
bobh@bluelinepro.com

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Comic books are a **fun medium**! Blue Line Arts' goals are aimed toward enhancing this art form - and others – through knowledge and quality art supplies. We try hard to make certain that you, the reader, have the comic book technique information you require for your personal enjoyment of this great field.

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"Yes. It's actually sensational! I think it's totally unique from anything else I've seen on the market. What I admire is you hold no information back. What is shown and taught is totally forthright and comprehensive.

Best of Luck with this venture, I hope it continues to be a great success.

Best!
Gene"

The *Gene* is this case is the venerable artist of the Silver Age, **Gene Colan**. What a thrill to see such a message to us here at ***Sketch Magazine***. I would love to see more of them, but I really don't mind seeing the ones with criticisms or other comments. If there's an issue (of any kind, quality of printing or paper, content, even the fonts that we use), it helps to get the perspective of our readers. If there's praise, we'll take it. If it's a point of criticism, we'll take that, too, and address it, then do what we can to fix it if it's fixable.

Send us letters.

As I've said before, I've been on *both* sides of the portfolio table and part of *my* mission here is to help conduct the flow of information and advice from the pro to the learner, from the writer to the reader, etc. This stuff isn't Secret Knowledge, but Pearls of Wisdom. Getting it to you is a big part of why I'm here.

Learn from it. Pass it on to someone else.

We are many things to so many people. We are entertainers, educators, illuminators, you-name-it. Such a diversity of roles might seem self-serving to some, that if we manage to reach across the lines we'll pluck a harp string that resonates with someone, somewhere or in some way and sell more of these magazines. You might think that and you might be correct...sort of.

Other things we are might be are: readers, writers, artists and fans ourselves. Another function in which we serve is being forum for some of the talented professionals that make things happen (these things we call comics), comics we like, talents who can teach you a thing or two, again you-name-it. We are the chalkboard on which they can draw and teach. That's us: ***Sketch Magazine***.

Sketch on the Web

There's a growing community of creators doing things online in all kinds of forums and websites. One of those we're kind of proud of is our own Blue Line/Afterburn Media Message board. There are several folks that regularly post and contribute. Check it out. Just go to www.bluelinepro.com and click the link to the **Forums.**

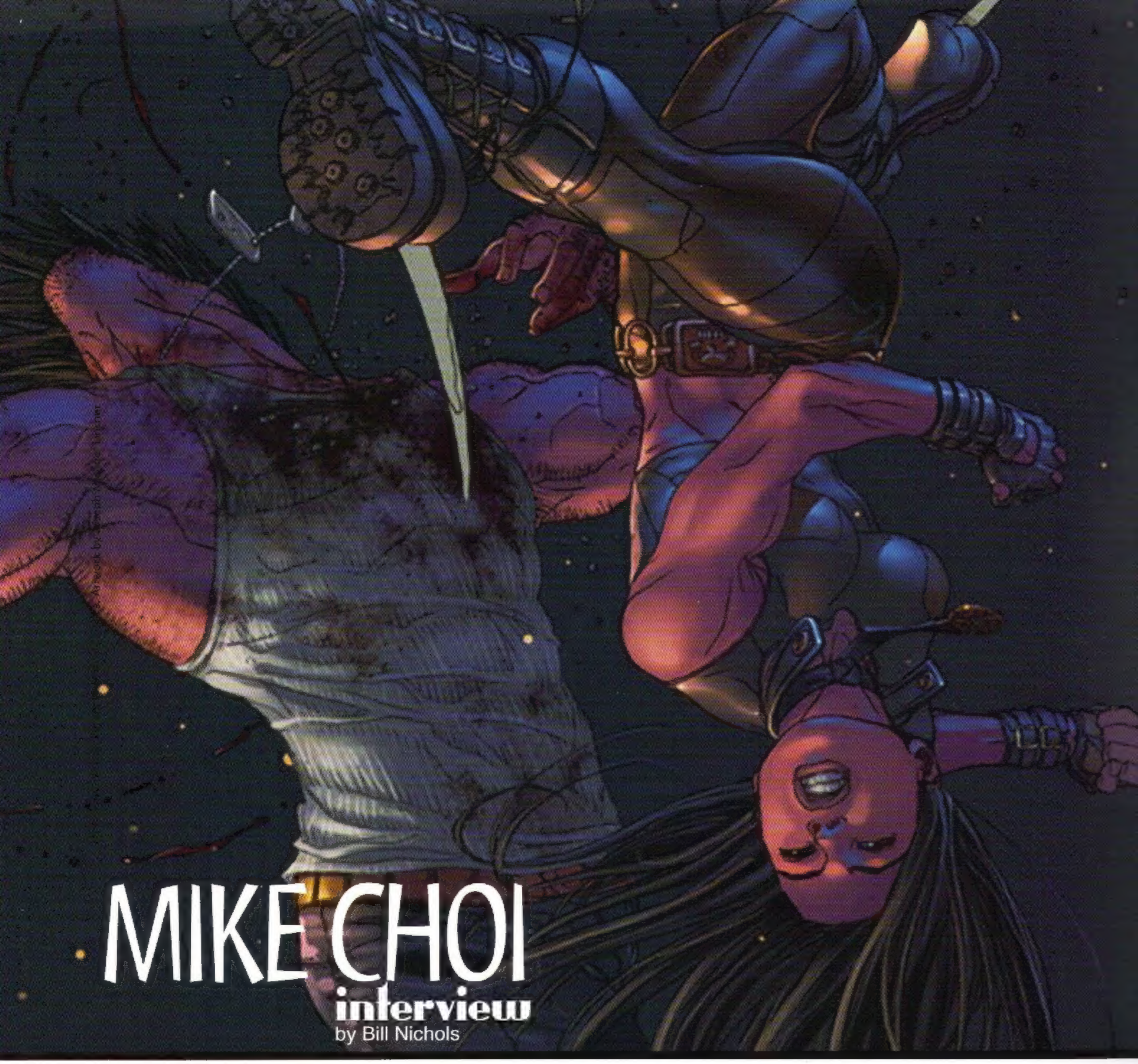
There's a MySpace page now, too. Just go to www.myspace.com/sketchmagazine. Greg Harms has done a great job putting this thing together.

This issue:
Gary Barker comes aboard as one of our signature artists, offering tips and tricks and great stuff! If you saw a sample of Gary's art a few issues ago in the ProFolio feature, you have just a taste of what's ahead! He has some things planned for his next contribution, so I'm looking forward to what's coming. You should, too.

A new feature I'd like to try out is **First 3** where we try to show you a quick glimpse of the comics-creating process using just the first three pages, from script to art, whatever we can get to show you that it isn't some big mystery. It's do-able.

Make it count,

Bill Nichols
Editor



MIKE CHOI

interview

by Bill Nichols

If you've seen Mike Choi's work, then you have some idea of just how good the guy is. He started as a background assistant at Top Cow for Mark Silvestri, then moved up to pencil ***Witchblade*** and ***X-23: Target X*** for Marvel. Sit back, relax and enjoy!

Bill Nichols: **How do you like to work, Mike? Do you prefer full script or from a plot?**

Mike Choi: I've really only worked with full scripts. Come to think of it, I've really only worked with three writers, two of whom I'm working with now on ***X-23: Target X***, and they all wrote pretty specific scripts. I really like working with full scripts, as I do believe that if someone has the talent to be a good writer, they should do all of the writing. However, I do appreciate some (and in some cases, a lot of) freedom to, while not overtly change anything, add a few things or maybe change a camera angle to maybe further the point of the panel. Nothing that changes the story though. That's a line that shouldn't be crossed. An example would be if the writer describes a panel as being a dynamic profile shot of someone yelling at someone else. I

might change that to a more dynamic angle, like maybe something closer to a point-of-view shot. Basically, they might have something specific in mind, but I do love it when the writer trusts me to - if they're asking for something dynamic, for example - surprise them with something that still says what the writer is trying to say, but with hopefully more "punch". I think that decisions like this made on the part of the artist can be part of the added value that a good artist contributes to the project. I don't ever change content though. If the panel describes someone as drinking a cup of coffee, I'm not going to change it to a cool looking glass of iced tea. If they're driving a Hyundai, I'm not going to put them in a Lexus because I think they look better. Tell the story the writer is trying to tell, but try to add to the delivery. I think plots would be almost too much freedom, and there'd be way too much second guessing on my part. And while sometime down the line, I'd love to try working on plots, or even help plot a book myself, right now, I have enough trouble sticking to a deadline as is when I'm being told exactly what to draw!

***Bill:* Are there any writers you'd like to work with?**

Mike: There are writers I'm a huge fan of, but the longer I work and read scripts, the more I realize that there are some writers whose stuff I

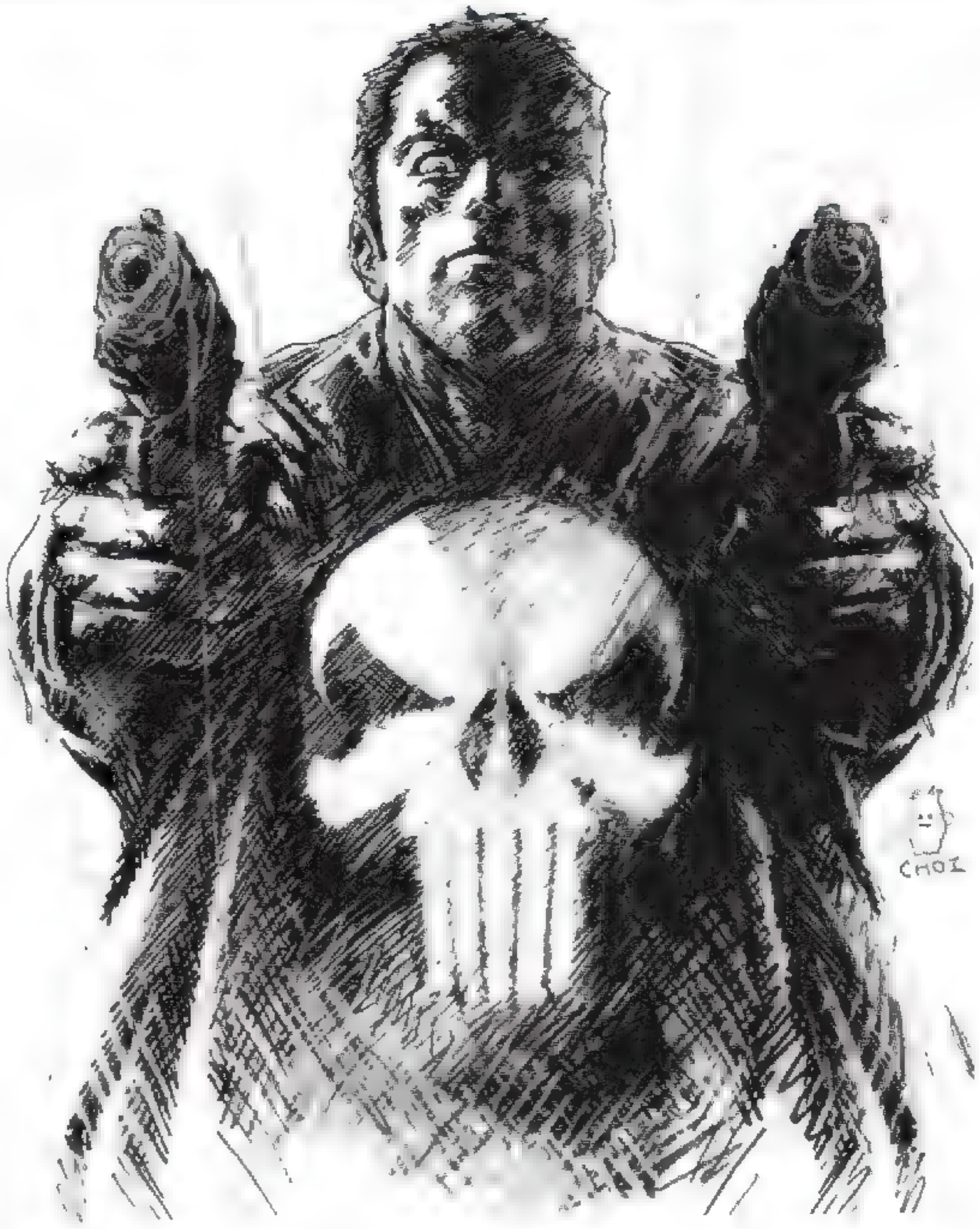
absolutely love to read, but would hate to draw for. Or even vice versa. I love working with my current collaborators, Craig and Chris. They're able to script really interesting scenarios and action, which are both fun to read and draw, but more importantly, they're not afraid to try and really manipulate the emotions of the reader, and I really like helping them do that, and hopefully do it with some success. Basically anyone who has made me laugh or cry makes me wish I could draw for that person. While I am nowhere near the artistic level of one of my heroes, Frank Quitely, I would really love to try and attempt to do what he does for Grant Morrison, like he did in ***We3*** or ***All-Star Superman***.

Another hero of mine is Tim Sale when he collaborates with Jeph Loeb. Of course, I'd love to do an action-packed Jeph Loeb script because I think it would be fun regardless, but I think the challenge I'd love to face is the one Jeph puts to Tim whenever they work together. I don't think I'm good enough to live up to it yet, but hopefully someday. Maybe someday... I mean, I've really only just gotten started, so I think it's okay for now for me to dream. Another really underrated example (as much publicity as it got) of what I'd love to be given the opportunity to do would be what Brian Michael Bendis did with Olivier Coipel in ***House Of M***. The series was absolutely packed with action, but the two scenes I truly looked at in awe, wishing I could someday pull that off, were the Xavier/Wanda scene in the beginning, as well as the Magneto/Pietro scene, which is absolutely the most important scene in the book, much more than all the action scenes put together, and Olivier absolutely NAILED it. Brian also sets this up for his artists in many of his other books, especially in ***Daredevil*** with Alex Maleev, as well as all of his ***Civil War*** tie-ins. So I think it really depends on the project as much as the writer him or herself. There are certain projects that Grant, Jeph, Brian or any writer for that matter would write that I would love to do, others I might be slightly less excited for. I think that's how it is for all artists though. We all have stuff we like to draw. But I think the number one guy right now would be Joss

Whedon. There's a project that he really wants to do apparently, and it's one I would love to do. I would absolutely do it for free. He's probably the one guy I'd draw for even if the entire script was of two pumpkins in a patch talking to each other. And I hate drawing pumpkins.

***Bill:* Who inks you the way you'd ink yourself (or imagine that you would) Besides me, of course...**
Mike: I have no idea, nor would I really want to ask anyone to ink me, because I don't think it would be very fun, to be honest. My lines are generally dead, so anyone who can add volume to them, I guess, but I don't think that would be as fun as something with a lot of rendering and cross-hatching, of which I do none. I think Dexter Vines does a really great job on Steve McNiven, adding varying volume to his lines, and it looks really good, and everything has really good rhythm. So perhaps him. And of course, you.

Bill: Is there anybody whose inking style so differs from your own that you would just like to see how the styles mesh?
Mike: If we're talking about just curiosity, I think I'd love to see anyone work on my stuff, especially people who have a distinctive penciling style. One of my favorite experiences with an inker was at a convention, when I penciled some ***Witchblade*** sketches as the new penciler on the book, with Francis Manapul, the outgoing long-time penciler on the book inking my stuff. It was really cool to see a Manapul-Choi hybrid sketch. I also really like the way Jim Lee inks. Beyond his penciling skills, he's also a really experimental inker, so I'd love to see what he does with something that's pretty empty and open to interpretation like my pencils. Also, I'd do it only to say I've worked with someone like him. Bill Sienkievicz is also a guy like that. Someone who doesn't ink so much as paint with ink over the pencils, almost using them as a guide or even a suggestion.



Punisher © Marvel Comics Artwork by Mike Choi

***Bill:* What's your background, Mike? Did you go to art school or are you self-taught?**
Mike: I went to college at The University of Texas for a business degree; I think the last art class I took was in junior high. Most of my art education, beyond just looking at other artists and copying what they were doing, or more correctly, what I thought they were doing, came from working at the Top Cow studio. I didn't really start drawing with any kind of aspirations in mind until I was 22, when I started working at IBM, so when I first came into the studio at 25 I was still really green. I had absolutely no skills beyond maybe knowing what I liked to see in a comic book, but that was about it. Most if not all of the skills I have as an artist I learned from Marc Silvestri and the other artists in the pit, like Martin Montiel, Tyler Kirkham, Eric and Rick Basaldua, Joel Gomez, Matt Merhoff and David Nakayama, whether they straight up told me how to do something, or

Witchblade © Top Cow Artwork by Mike Choi

pointed me in the right direction where I could learn by doing it myself. Not only was that experience invaluable as a learning experience, there was a lot of motivation to improve because everybody else around you was getting better with every project and every page.

Bill: **What were some of your favorites growing up, Mike? What comics or creators?**
Mike: I didn't read a lot of comic books growing up, not until I was in college. I did read the old Marvel ***G.I Joe*** comics as a kid and I liked those a lot, because I loved the cartoon and the toys, and the comics were a great extension of the story. Growing up in Hong Kong, I didn't really get the chance to get into American comics like Spider-man and the X Men until much later. I read comics off and on in high school after I came to the States, but didn't get really into them until college and when I had my first job at IBM and could finally afford comics. When I first started reading comics at this time, I think I only "read" them to look at the pretty pictures, but I think I stayed because I fell in love with the writing. I started really getting into comics and spending a lot of money on trade paperbacks in order to catch up when I discovered the books from the Vertigo line, like Alan Moore's ***Swamp Thing***, ***Sandman***, and ***Preacher***. That's when I literally fell in love with comic books as a storytelling medium. Now I read pretty much everything. I think the rule's basically if it's good I'll give it a legitimate shot, as in I'll read at the very least the first arc. Just because it's good, doesn't mean I'll like it though. That's something that really pisses me off sometimes, is people who automatically say that if they don't like something, it must suck. Sometimes it's just a matter of taste.

Bill: **Do you still have mentors/idols in the Biz?**
Mike: I think a huge benefit of being a Top Cow alum is the fact that I'm under a pretty big umbrella of cre ators whose path I've had the good luck to follow in the footsteps of, and those guys

have absolutely become my mentors.
I've had the great opportunity to learn from really talented but also really good guys like Marc, Joe Benitez, Billy Tan, Mike Turner, and Dave Finch.
The longer I'm in this industry though, the more I find myself liking artists with wildly different approaches to drawing, most of whom I didn't really have the opportunity to appreciate when I first got into the industry.
These aren't people whose style I generally try to emulate per se, as much as I want to see where they're coming from and then think about the possibility of that perspective as I approach my own stuff, which I think (and hope) really helps me grow as an artist. These are guys like Frank Quitely, Mike Mignola, Bill Sienkiewicz, Ashley Wood, Mike Oeming, Masamune Shirow etc., as well as guys who aren't in the mainstream American comic industry but are really famous like Juan Guardino and Hyung Tae Kim. The only thing I think these guys really have in common is that they're all really, really, really good and totally kick my ass at drawing. Right now a couple guys whose stuff I'm looking at a lot right now are Stuart Immonen and Sean Phillips, and I think stylistically they're about as different as they come, but they both really make a huge contribution to how much I enjoy their books (I just got done reading ***NextWave*** and ***Criminal: Coward***), and I really want to be able to do that too. I think that's what every one of the guys I've mentioned do really well.

Aayla Secura © Lucasfilms Artwork by Mike Choi

***Bill:* What are your favorite things to draw?**
Mike: I really like drawing "storytelling" pages. I definitely prefer them to splash pages and covers (although I do like doing them) because I think splash pages and covers are really hard to draw imaginatively and dynamically, at least for me. I think I can do them, but I just don't think that's the area of expertise where I bring the most to the table from what I can offer to a book. I really like doing the pages that tell the writer's story, not just the plot, but the conveyance of emotion that the writer tries to make the reader feel while reading the book. I really like doing that, and the few times someone has come up to me to tell them that I did a good job on that is when I'm most proud of my art, because it's not on a sliding scale - you either succeed or you fail. When I succeed, I think my

job as a penciler or artist on the book is done and I can actually feel good about what I've done. I really like the challenge.

***Bill:* What about least fave?**
Mike: Children. It's hard to not make them look like deformed adults. Also it's hard for me to draw ugly. I like doing it, but it's really hard for me. I think I have a tendency to make my pictures look pretty, and sometimes that's good, but sometimes it's definitely bad. Like you can't have a pretty Punisher for example, or for that matter pretty much any grown male character, because then they look really young. You can make them handsome, but not pretty. Captain America is not supposed to be pretty, as I've learned. That's why I like guys like Lee Bermejo and Marko Djurdejevic, for example. They can draw ugly (as well as pretty), but their stuff is always really attractive. Like the girl who isn't particularly pretty, but is really sexy. I have a tendency to draw things pretty, but sometimes forget to make them attractive. So basically, from what I said, it sounds like I would love to draw a book where all of the characters are in high school. Which ISN'T true.

***Bill:* What tools do you use when you draw? What brands do you favor?**
Mike: Lead holder, HB lead, sometimes darker because I don't have an inker. Marvel uses paper that's thinner than Image paper, and I've gotten used to it and now actually prefer it. I like feeling the table underneath it. If it's something that doesn't have to look a certain way, like commissions or sketches, I use pretty much anything I can get my hands on (and sometimes even my hands). I like working with ink, because I'm not very comfortable doing tonal stuff. I like things being black or white, and prefer rendering grays in black and white as well. And I LOVE Blue Line products! All of them!

***Bill:* What the easiest thing about all this and what's the hardest?**
Mike: I think the easiest thing is motivating myself to want to get better because the industry is so good and everyone gets better. To stick, you really have to establish yourself as the top 0.000001% of everyone who's

ever picked up a pencil. People get better with mileage, and people draw because they love to draw.
Getting excited to work is also easy. I love comic books. I 'm a fan and always will be, even as I become a "real" comic book artist and my heroes accept me as a peer (which I still can't take seriously when they say so), I will always be a fan. I'll be standing in line for sketches at cons hopefully when I'm a gnarled veteran.
The hardest thing is probably maintaining a good daily schedule, and I'm not talking about work. I finished ***X-23*** a couple weeks ago and my sleep schedule is still crazy, in that I'll stay up for 30 hours then sleep for 13 for days on end. Sometimes that can wreck havoc on your life, health wise, and socially. When I was a consultant you couldn't wait to get to your life after work. When you're in comics, it takes an active effort to make a life for yourself outside of work, and sometimes you forget.

While it's easy to get motivated to work, sometimes getting motivated to draw itself is difficult. I love reading scripts, looking up refs, doing sketches etc., but staring at a blank page can be pretty daunting at times. Sometimes it'll be midnight before I realize I've been "working" the entire day but haven't touched the page yet. Pressure to do your best work sometimes leads to procrasti nation. Plus I've just discovered Facebook.

Bill: **From the sketch stages to the pencils, a few things change, characters are added, etc., what's the process of creating comics like for you?**
Mike: I think something that's a little weird is that I haven't submitted layouts for approval in a while now with either Top Cow or Marvel. Hopefully I can take that to mean that the editors trust me in at least my storytelling abilities, because I think layouts are supposed to help editors identify problems with the storytelling before the final work is done. So basically the editors sometimes don't see anything until the penciling's finished.
After drawing it, I work really closely with Sonia Oback (the color artist on everything I do) in finishing it, because

sometimes I leave everything so open with no lighting and I need to show Sonia what I want for the finished image. 9 times out of 10 though she does something that's so incredible and I'd never even imagined it. Photoshop is amazing nowadays. It's not a crutch, but it's a hell of a useful tool that can make things a lot easier, like the pencil sharpener. If changes need to be made to pages because of editorial decisions, Sonia and I work together to try and fix that, and we almost always do it in Photoshop. I've never had to do it on comic book pages though... I imagine it'd be a little more complicated.

***Bill:* Do you get feedback from anyone else, like your editor or the writer? Or is it all just you?**

Mike: I get feedback from pretty much everyone who has anything to do with the book, and everyone I show it to, like other artists. The people whose opinion I listen to most are probably Sonia as the co-artist, the writers because they're whose vision we're trying to recreate, and then the editors.
That's not order of impor tance, just the order of how the process usually goes for me. I do go online a lot and listen to fans. I understand that you can't please everyone, but they're usually quickest to tell you any glaring mistakes you might have because they don't care about your feelings.
Also, it pays to lend them your ears because ultimately they're the ones who are going to be buying the stuff and determining whether or not you're - in the end commercial art is successful or not.

Wolverine © Marvel Comics Artwork by Mike Choi

***Bill:* Do you see the end result in your mind's-eye? Or does the page take on its own life and tell YOU what it should look like...?**

Mike: A little bit of both. You don't want to improvise too much because you want to stay true to the story, and I do believe that there are only a very few ways to tell any story effectively. I can't remember who said it, but a film director said something along the lines of there being only two ways to shoot a scene, and one of them is wrong. Rarely do things take on their own life, but sometimes happy accidents do happen. Most of the time it's Sonia's colors doing something I'd never expected, but it never does anything outright contradicting what I expected. I definitely think I am the one who determines what at least my side of the art will look like, almost from the very beginning. Maybe with more experience that will change.

***Bill:* What is something about yourself that you would like to share with the readers of Sketch?**

Mike: I didn't start this career until very late and I do believe if I can do it, anyone can do it if they really want it. But they have to really want it. It's probably the most difficult thing I've ever had to do in my entire life, but it's by far also the most rewarding.

StormQuest copyright Robert Hickey artwork by Greg Land

To do great work in comics you have to be a great team player, and to do that, the most important rule is to treat your collaborators the way you want to be treated yourself

TEAMWORK

The Universe at Your Finger Tips

Thoughts on Scripting Comic Books

by Tom Bierbaum

No writer in this business does it on his or her own. If you're ever lucky enough to be the writer of a great comic book, it's because you teamed up with some great collaborators. So most of us have little chance of ever being a great comic-book writer if we don't learn to be a great team player.

My wife and I have had the honor of working with a lot of truly great professionals. For example, we consider our roughly three years putting out DC's *Legion of Super Heroes* together with Keith Giffen, Al Gordon, Jason Pearson, Tom McCraw and letterers that included John Workman and Todd Klein to be a golden time where we were honored to be on a true all-star team that was as good as any in the business. I hope our experience on that team and in collaboration with many other great professionals helped us to understand what it takes to be an important part of a great team.

For what it's worth, here are a few things I think I learned.

1.) **Respect**.

It's easy to defer to the big names that you may be lucky enough to work with, but respect everyone you work with, no matter how new and unknown. Whoever it is, they've spent a lot of energy studying their craft and are going to bring something unique to your collaboration. Don't resist the fact that they see comics differently than you, embrace it and take the unique perspectives of everyone on the team and combine them into a product than nobody else could have created.

2.) **Be Yourself.**

By the same token, hold onto your unique perspective and provide something to the collaboration that your teammates can't duplicate and that no other writer can offer. Don't let the accomplishments of your collaborator intimidate you into being a *yes man*, because great collaborations don't work that way.

3.) **Understand Your Position.**

At the same time, let the stature and the accomplishments of the various members of the team determine whose voices carry the most weight. Don't let some rookie make you abandon what you think is right and don't expect an industry legend to let you talk them out of what they think is right.

4.) **Command Respect, Don't Demand It.**

I remember telling an aspiring artist who was displaying quite a fiery ego that the best way to get respect in this business is to give it. If you enter a collaboration determined to assert your point of view and to aggressively criticize your teammates when you don't think they're measuring up (as this aspiring artist seemed determined to do), you're probably going to get that same kind of disrespect back from your collaborators.

By the same token, if the way you deal with your teammates is to embrace their ideas and celebrate their artistry while at the same time advancing your own creative input with confidence, you have the best chance of eliciting that same kind of treatment from your collaborators.

5.) **Remember That You're One of Them.**

There will be times when you'll get fed up with how a lot of people in this business can seem so egotistical, so stubborn and argumentative, so sure their way is the only way, so nakedly ambitious, such control freaks, so in love with the sound of their own voices and their own opinions... And when you don't think you can take it anymore, go take a look in the mirror and admit that you're one of them.

One of the reasons other creators can so rub you the wrong way is that, deep down, they're so much like you.

It sure doesn't *seem* that way. When they insist on doing things their way, they're being egotistical and stubborn. When you insist on doing things your way, it's because you're right and the project will be better off if your artistic vision prevails.

But if you want to be a great teammate, you've got to accept that you probably come off to other creators pretty much the way other creators come off to you.

6.) **Don't Hold It Against Them**

Or yourself. This is the way creative people are. This is what's demanded of people who chase their dreams in a business that can't support nearly all the dreamers who want to participate. This is reality in a business where nice guys are lucky if they finish last because most of them never get a chance to even start the race.

If you want to work with a bunch of genuinely selfless, sacrificing, humble people, become a nurse or a teacher or a fireman, because the comic book business isn't looking for that particular skill set.

7.) **Just Because You *Are* That Way Doesn't Mean You Have to *Act* That Way.**

I know many, many very successful pros who nobody would ever think of in the terms I've been describing. Whatever ego is inside them, urging them on, is kept very effectively in check. My belief is that it's in there somewhere, making up an important part of that creator's *muse*, but they're intelligent enough to know they'll ultimately have a lot more success and be happier people if they use that ego to spur them on but rein it in any time it can start to be a hindrance.

If you're smart, use whatever unique brain chemistry you were born with - positive and negative - to your advantage. If you've got a huge ego, use that ego privately to spur you on and demand the very best of yourself, and then exercise the self discipline it takes to shut off that ego when it wants to start expressing itself publicly and destructively.

8.) **Consciously Build the Right Skills**

You can pride yourself on being a tough guy who gets his way and doesn't take nothin' from nobody. Or you can pride yourself on being someone who gets along with people, turns negatives into positives and brings out the best in his teammates. It's your choice and it's pretty clear which one will help you excel as a collaborator.

There's a time and a place to be tough and assertive, but pick your fights carefully. Take care in identifying who's actually an enemy and take special care not to create enemies through your own actions. You just don't need the distractions and hurdles these conflicts can pose. And the last thing you want to do is turn somebody you have to work with every day into an enemy.

9.) **Be Loyal.**

You're in this together. Stick up for your teammates and watch their backs. It can be a ruthless business, fans can be vicious and there's always somebody looking to get something from a successful pro, so show some loyalty. In a way, your team is a family and you should show your collaborators the kind of loyalty you'd show a family member.

This can get really complicated. If the editor

lets you know he's going to fire a teammate but says you can't tell him, you're in a bind, because that's very important information for your col league. I don't have an answer to this dilemma, but I know there are people who think you absolutely must tell that teammate what's in store. My feeling is, in that case, you'd need to force the issue with the editor so you're not betraying his trust and endangering your own position.

But either way, good tcammates look out for each other. If you want the team to be great, you've got to put some exceptional commitment behind it and that means going the extra mile for your collaborators.

10.) **Remember Who the Competition Is**.

You should be encouraging and energizing your teammates, not competing with them to see who can get the control or the most credit. Your competition is every other comic your reader could be reading and every other video game your reader could be playing and anything else your reader could be doing rather than buying and reading your comic. You can't afford to put out the second-best comic your team is capable of and if you're fighting against the team instead of fighting for it, that's exactly what you'll be putting out.

Give your collaborators support, fellowship and encouragement so they do their best work when they work with you. When the time comes that you have to be critical, do to them what you wish they'd do to you when you're the one that needs to hear that kind of negative feedback. Make sure they get the correction they need in a way that uplifts them and propels them to higher achievement, rather than discouraged and diminished as a creator.

11.) **Ask Not What They Can Do For You But What You Can Do for Them**.

One of the dynamics of collaboration is that this is where *contacts* come from, so there's the unstated subtext to the relationship that the teammates will be in a position to do each other favors in the future.

As discussed in my column in making contacts in Sketch #28, you'd better not come off as if you're looking to cash in on your relationships. Concentrate on being a valued contact for your collaborators and you greatly enhance the chances that they'll want to treat you the same way.

12.) **Listen**.

To be a great team player, you need to make everyone glad they're working with you. And you can't do that if you're always guessing and assuming what they might want out of you. Listen to their directions and requests. Ask them what they want. Get to really know them and what makes them tick.

It's easy to project your own preferences and values onto other people, or convince yourself that what you want to do is what other people want you to do.

Creative people can be a bit on the self-absorbed side, but to be a great team player, you really have to build up a different set of muscles the ability to focus on other people and truly figure out what you can do to make their professional lives easier and more successful.

13.) **Remember What Matters**.

It doesn't matter whose idea gets used and it doesn't matter who gets the credit. What matters is that the best idea gets used and that you don't waste any unnecessary time or energy determining what that best idea is.

If you want to be an amateur, obsess about every detail and agonize and fight till you get your way on every point.

If you want to be a pro, solve creative issues by exploring lots of great ideas from all sources and settling on the right solution as quickly as you can so you can move on to the next creative issue. You're a pro and that means coming up with great answers to tough creative dilemmas in a short amount of time and then moving on to the next issue. And you do that by shrewdly evaluating ideas no matter who they come from - don't fall in love with your own suggestions and waste everyone's time trying to sell them something they're not buying. Identify and champion what's truly the right answer whether it came from you or anyone else.

14.) **Be Generous**.

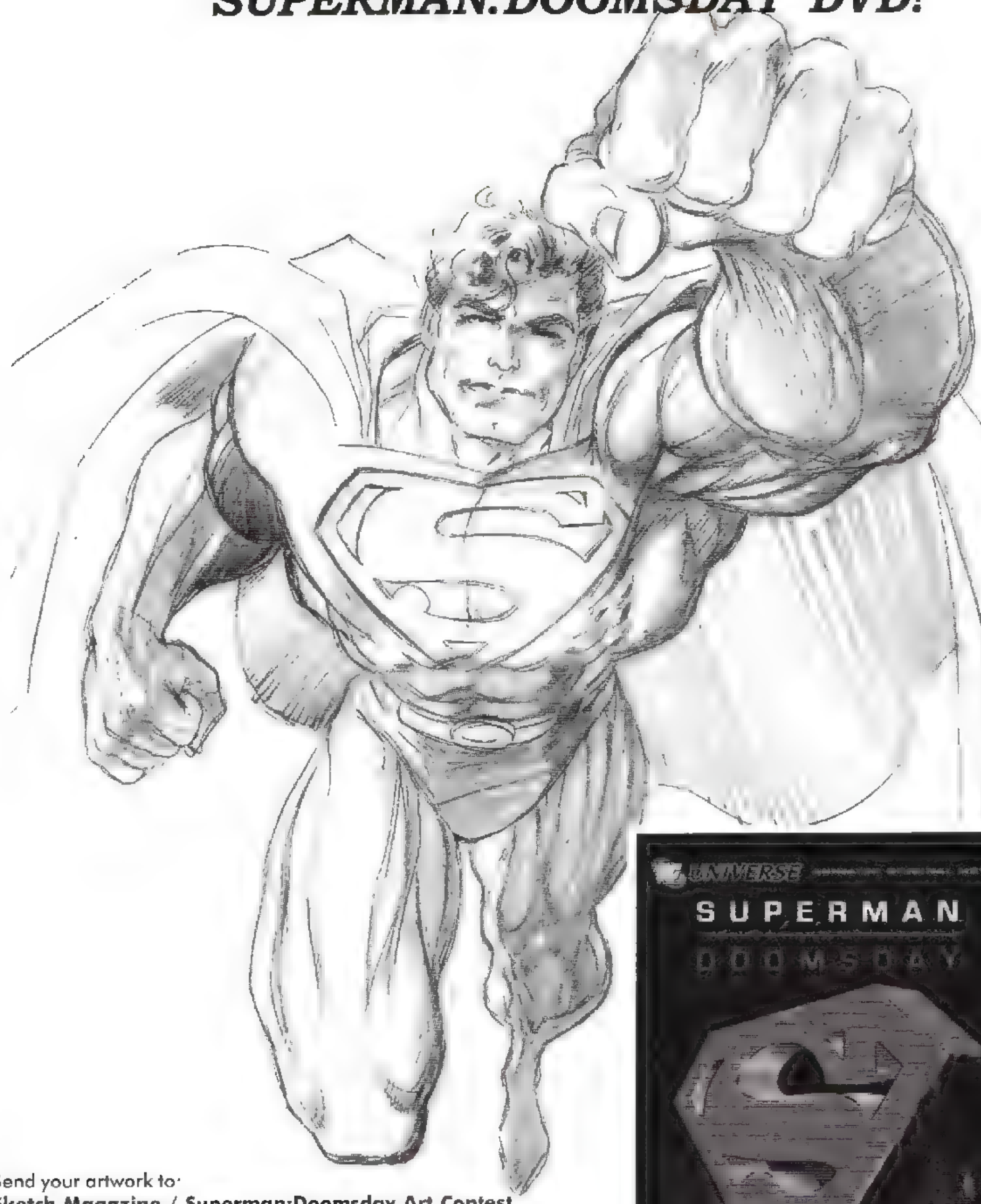
As much as I've encouraged you not to worry about credit and ego, give your teammates all the support, credit and ego-boost you can. You yourself shouldn't be obsessing about such things, but that doesn't mean most creative people you work with don't thrive on positive feedback and won't end up doing better work if you give it to them.

Yes, sometimes it'll be a one-way street and your kindness won't be reciprocated. Don't worry about it. Things have a tendency to even out over time and behaving like a pro generally rewards itself over time.

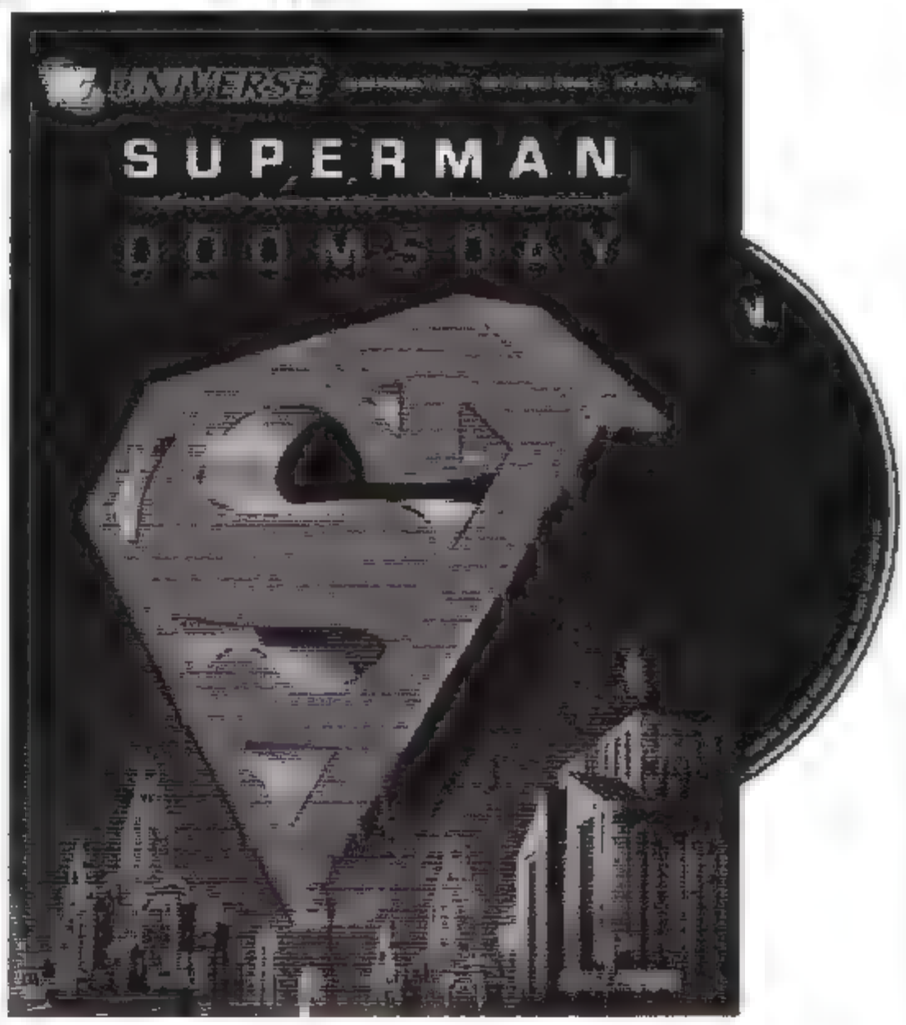
That, as much as anything, is what being a good team player is all about. Deal with collaborators the way you want to be dealt with. Writers can't do it alone in this business, so the way to get great work out of your collaborators is to give them the kind of support you yourself need to do great work.

SUPERMAN DOOMSDAY ART CONTEST

Draw your favorite scene from the Superman/ Doomsday fight and win a copy of the ***SUPERMAN:DOOMSDAY DVD!***



Superman artwork by Gary Barker.



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ON DVD SEPTEMBER 2007

Send your artwork to:
Sketch Magazine / Superman:Doomsday Art Contest
P.O. Box 6426, Florence, Ky 41022-6426
or email a LOW(72 dpi) RES copy of your artwork to
Sketch Magazine. In the subject box put Superman: Doomsday Art Contest.
Winners of the art contest will receive a copy of DC Comics / Warner Bros. All New DVD release of ***Superman: Doomsday*** Animation.
Also all winners will have their artwork printed in the next issue of Sketch Magazine.
Contest ends September 10, 2007 all entries must be submitted by this date.

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ART SCHOOL NOT-SO-CONFIDENTIAL

by Gary Barker

First, a big thanks to Bob Hickey and Bill Nichols for giving me the opportunity to write something for ***Sketch Magazine***. When Bill first asked me to do this feature, I was, needless to say, hesitant. This magazine has done an excellent job of giving technical advice, tips and lessons through Mitch Byrd. Not to mention all the other books, magazines and such that also cover comic art production. I was stressing over how to start my first feature and then it dawned on me...

This year, The Ringling College of Art and Design offered its first comic art class, called **Comix**, taught by Joe Thiel. All of the students taking this course were 3rd year students, already having taken the prerequisite **Graphic Novel Writing**.

by **Dustin d'Arnault**

The students were to create a series of comic pages. The results were not only impressive but interesting; not one student did a super hero theme. When I questioned them about this, their response was that while many first discovered the medium through the spandex and cape comics, most wanted to pursue other genres. Also the influences of digital games, graphic novels, manga and the internet are changing the parameters of possibilities. I think this is a good thing for the future of the industry.

For the **Comix** class, the students were given the assignment to write and draw a series of sequential pages on pretty much any concept. Concept is everything. This is where the idea begins in its rawest form. Sketching out ideas and breaking down pages very roughly, while paying close attention to the most important aspect of comics...storytelling. Once done, these rough pages are placed on the wall and critiqued by not just the instructor but also the other students. Everything is discussed in what works and what doesn't work. Not for the thinned-skinned, as these critiques can be a bit rough, but the feedback is invaluable.

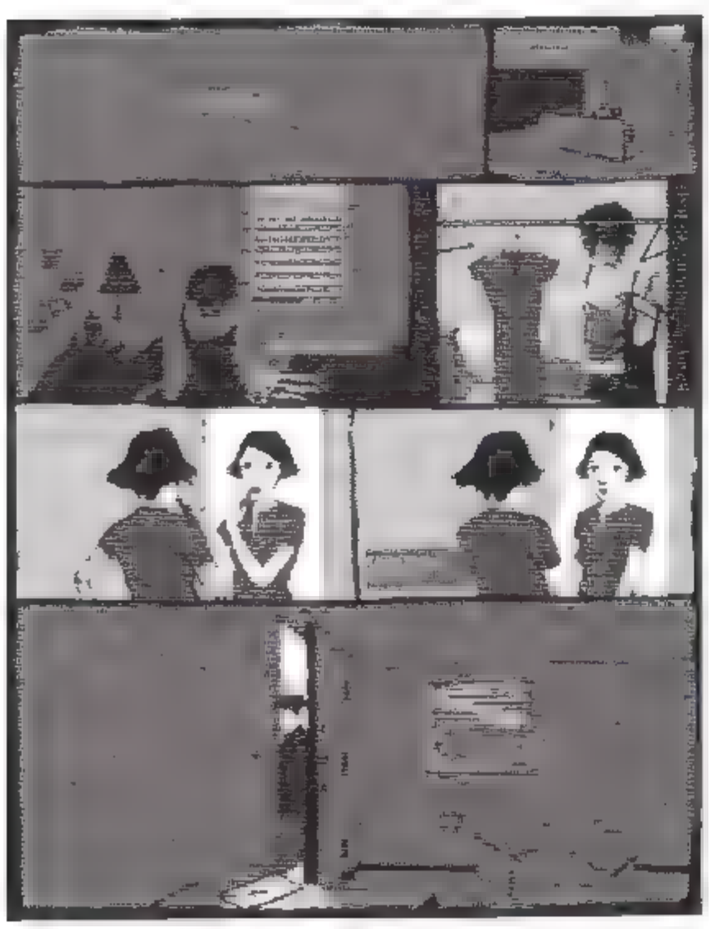
Here are examples from three of the students in the class:

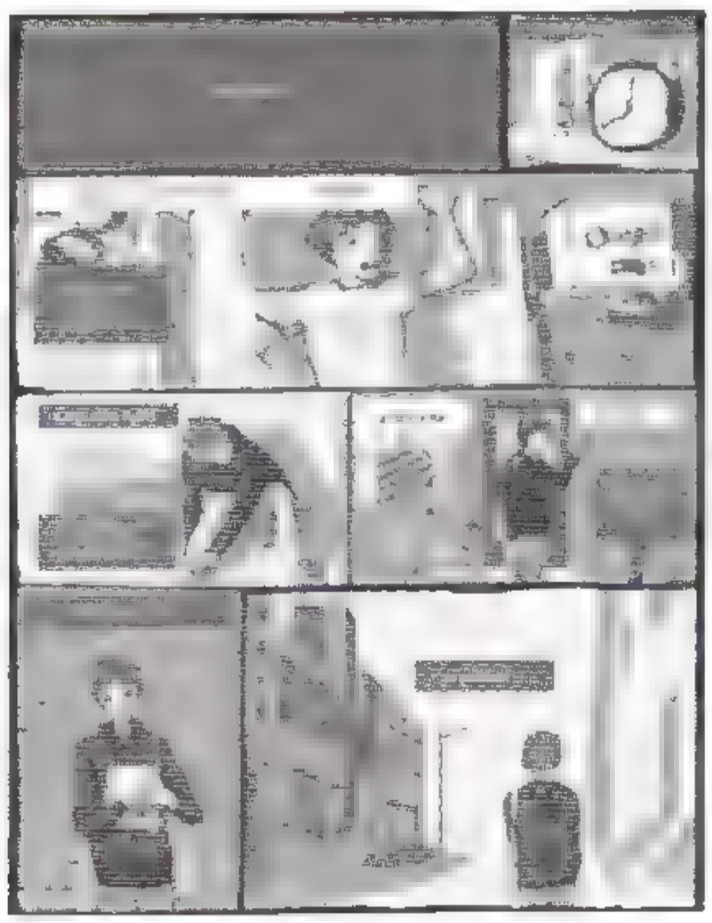
by **Dustin d'Arnault**

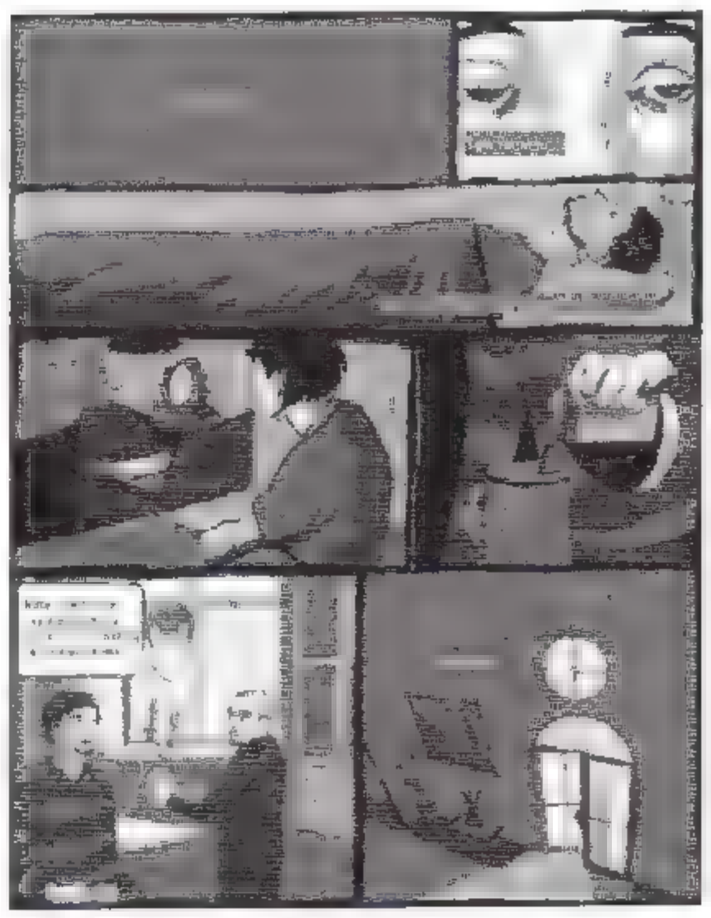
Dustin d'Arnault went with a giant monsters theme. Notice the diagonal direction in his panels/pages. Giving your panels a diagonal direction helps create motion and drama. The use of horizontal and vertical direction can be used to slow the pace of the story and/or create stability.

by Adam Volker

Adam Volker uses contrast and shapes to lead the reader's eye around the page. When creating pages think about your light source(s). The direction of light can establish the mood or atmosphere. Spotting blacks and silhouettes can add a great deal of visual interest and impact to your story.





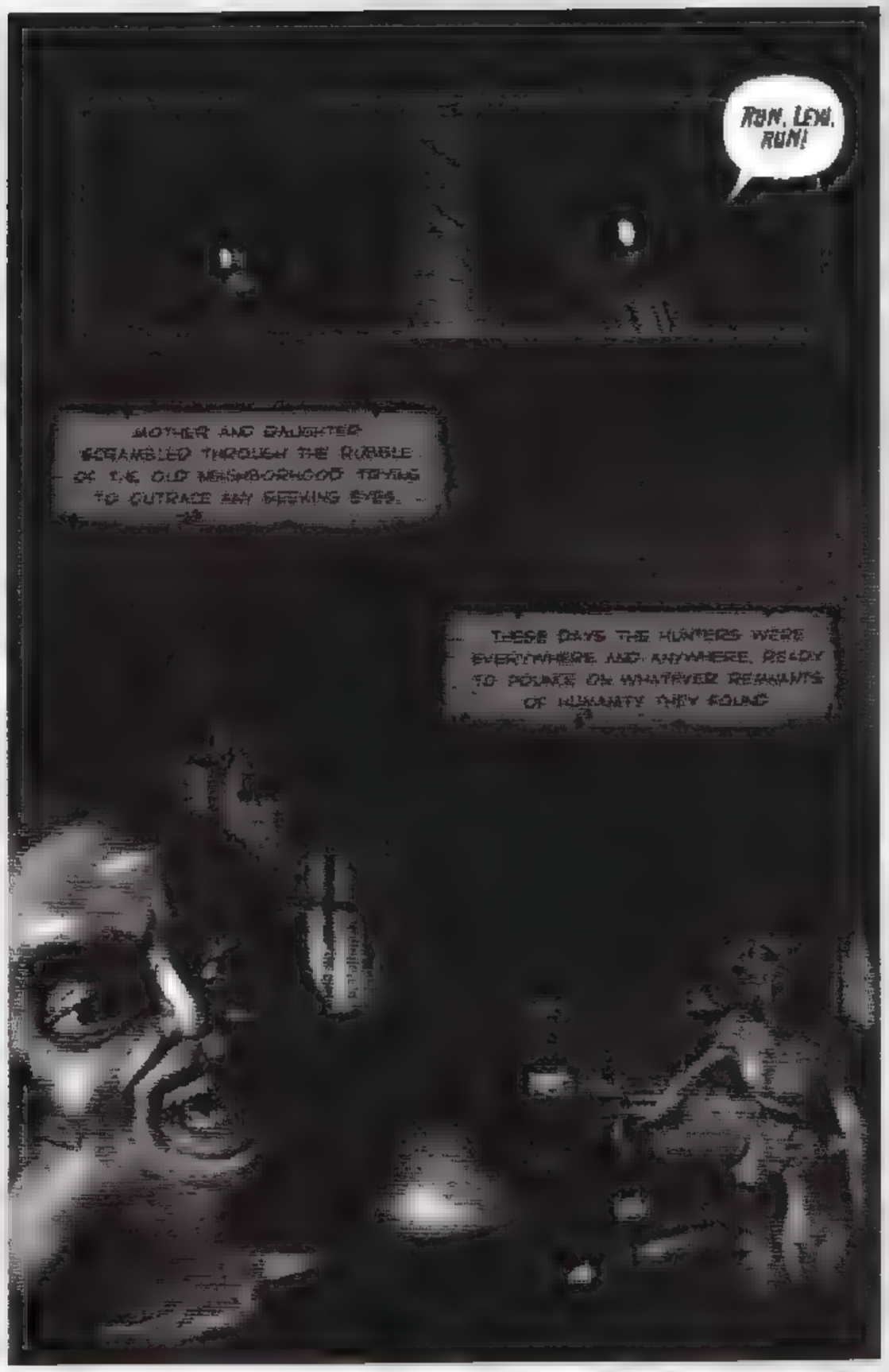


by Erin McGuire

Erin McGuire introduces her characters in a panel arrangement that relates her pages and her characters. Erin establishes a rhythm through camera angles, lighting and horizontal direction. Notice the little "real life" moments that help us as the reader identify with the situations depicted.

For future features, I would be very interested to know what subjects you would like to have me illustrate. You can contact me with your requests at my website: www.garybarker.com
Until next issue,

Gary Barker



SKETCH MAGAZINE FORUMS: ART CONTEST WINNERS

http://bloodandroses.com/cgi-bin/iB_cgi/ikonboard.cgi

Art Contest: Good Girl Art

1st place

Isaac Bidwell 27

myspace.com/isaacbidwell

isaacbid@yahoo.com

Currently Attending State University of New York (Oswego)

Fields of Study Marketing and Graphic Design.

My current goal is to get my work published and seen by as many people as possible While constantly evolving to improve my craft, I'm ready for the next step. Through the generosity of fellow artist, magazines, blogs, and comic publishers, those eyes are becoming more and more available.

2nd place

Rota

Robin Ator Former 'Fiver, currently working in commercial animation in Portland, Oregon.

3rd place

Mainframe

Art Contest: FutureWarrior

1st place

Morphosis

2nd place

Reddjam

Jim Reddington, artist graphic designer. I have done work for Marvel & DC Comics. I've done extensive work in the advertising, publishing, and entertain ment fields.

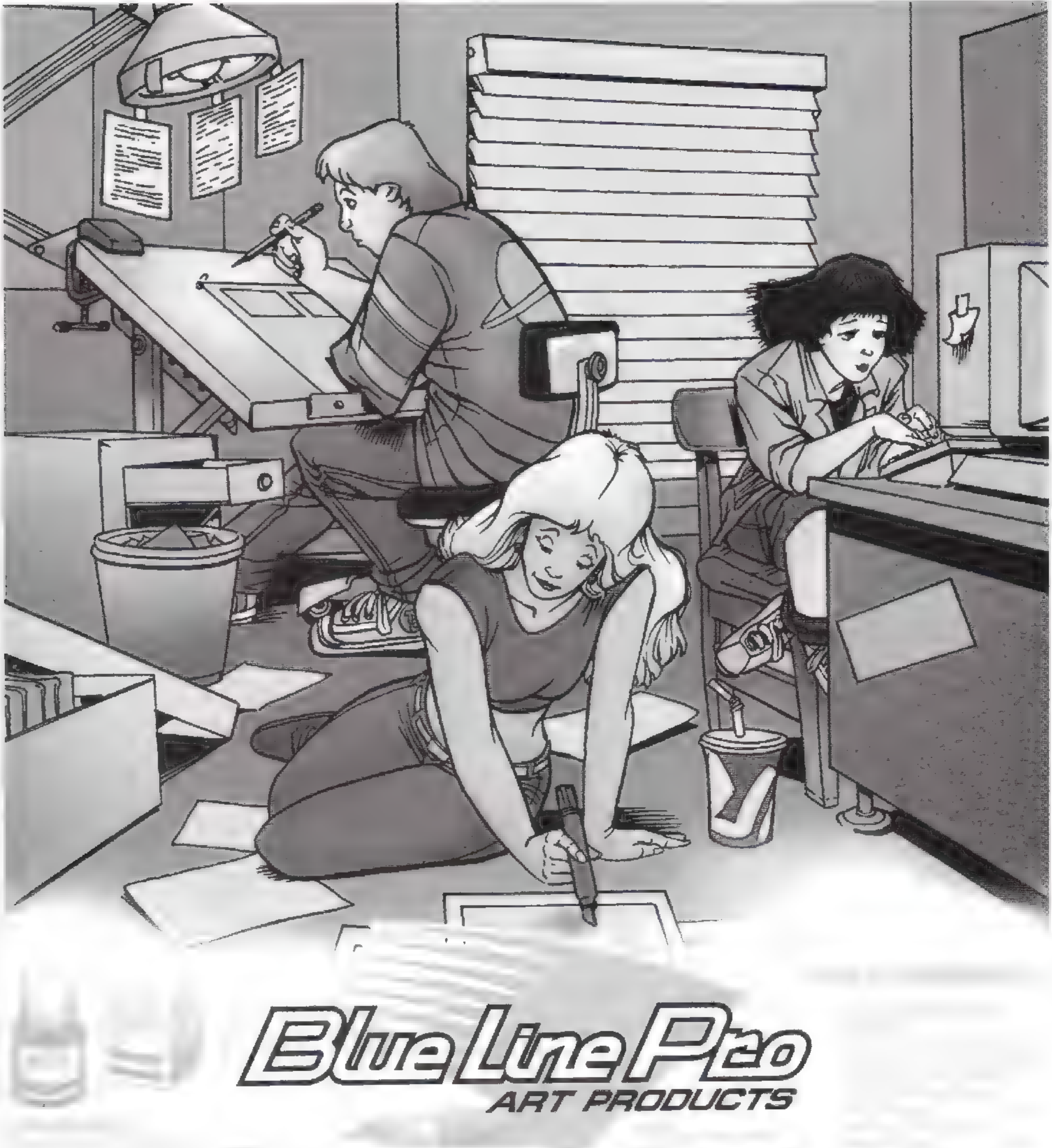
My website is http://reddjam.com

3rd place

Jay Savage

A graphic artist looking to make a name for myself in the comic book industry I have dabbled in comic art off and on since 1993. I have been pub lished in the past and I am now penciling a mini series for Blackline Comics. Check out my current work over at www.blacklinecomics.com or check my blog at jaysavageart blogspot.com.

Stop by the Sketch Forums to participate in the next art contest.



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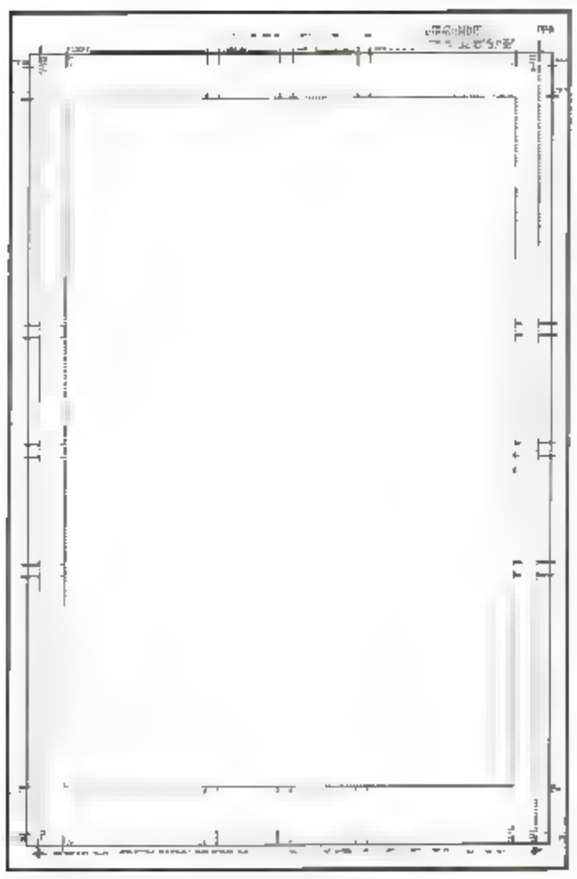
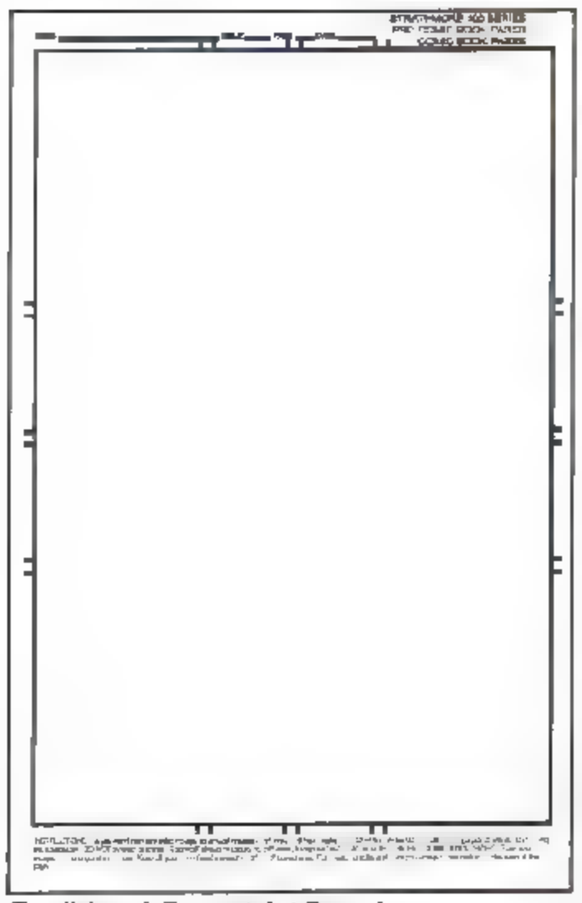
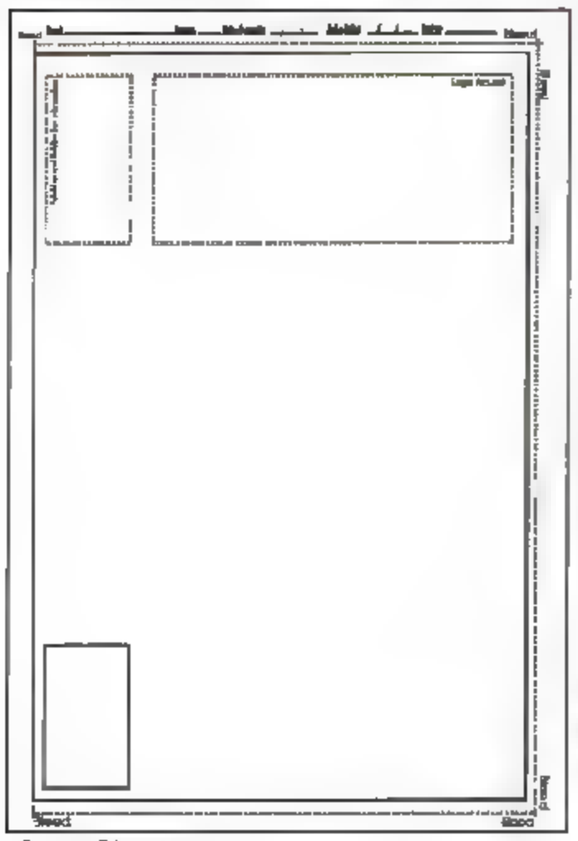


Full Trim Format Art Boards

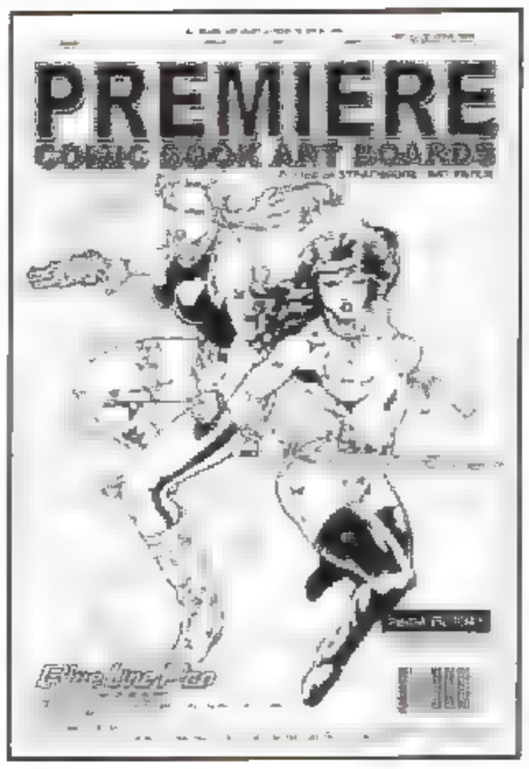
PLY
Ply is the thickness of the paper A 2 ply paper has two pieces of paper pressed together and a 3 ply has 3 pieces of paper pressed together which is thicker than 2 ply



Traditional Format Art Boards



Cover Sheets



PREMIERE300(STRATHMORE)

300 Series Full Trim Format

PRO 300 Series Comic Book Boards is an economical heavyweight paper Like the rest of the Blue Line products the Pro 300 Series is preprinted with a non-photo blue border that allows the artist to draw comics the actual size that professionals do.

- **PRO 300 Series (SMOOTH)** surface is a 100lb 100% acid free board This Strathmore board is ideal for pen ink work and is also suited for pencil and marker
- **ITEM#** BL1041 ***SRP $19.95***

12 pages per pack
11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area bagged

- **PRO 300 Series (REGULAR)** toothy surface is a 100lb 100% acid free board This Strathmore board works well with pencils charcoa and watercolor
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11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area bagged

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400 Series already has a very serious history. Comic Book Boards 400 series is printed on the finest art paper available **Strathmore** Like the rest of the Blue Line products the 400 Series is preprinted with a non-photo blue border that allows the artist to draw comics the actual size that professionals draw

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- **S400 Series (REGULAR)** toothy surface is a 100% acid free bristol. This Strathmore board works well with pencils inks, charcoal and pastel

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500 series comic book boards is the top of the line for art paper

Strathmore 500 is 100% cotton fiber Acid free and unsurpassed for fine pen and pencil work.

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- **ITEM#** BL1049 SMOOTH 3-PLY ***SRP $66.95***

- **500 Series (REGULAR)** toothy surface is a 100% cotton fiber acid free board This Strathmore board works well with pencils charcoa and watercolor

12 pages per pack
11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area bagged.

- **ITEM#** BL1048 REGULAR 2-PLY ***SRP $47.95***
- **ITEM#** BL1050 REGULAR 3-PLY ***SRP $66.95***

PRO COMIC BOOK ART BOARDS

(Full Trim Format)

Blue Line has taken the quality paper that they have used in the "Pro" pages for years and printed a newly designed Full Trim border for mat in non-photo blue ink

This offering the artist the quality of Pro pages with an advanced page border

In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs

Use pencil ink (brush recommened) markers wash acrylics

- **ITEM#** BL1038 ***SRP $18 95***

24 pages per pack
11" x 17" 3- ply brite art boards with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area and 1 Cover Sheet with 10 3/4" x 16" non-photo border printed bagged.

PRO COMIC BOOK ART BOARDS

(Traditional Format)

Pro Comic Book Boards brite white surface offers a smooth surface to pencils and inking with a brush literally glides across the surface (quill pen not recommended) Pro has offered thousands of artist the opportunity to begin their careers on a pre-printed boards like the professional publisher uses

Traditional Format has the original 10" x 15" image border with panel markers for a traditional page layout

Page size is 11" x 17" with a non-photo blue image area of 10" x 15" In addition each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs

Use pencil ink (brush recommened) markers, wash acrylics

- **ITEM#** BL1001 ***SRP $18 95***

24 pages per pack
11" x 17" 3- ply brite art boards with a 10" x 15" non-photo image printed and 1 Cover Sheet with 10 3/4" x 16" non-photo image printed bagged

COMIC BOOK BOARDS

Comic Book Boards are specifically laid out with an image area for standard comic book designs These boards like the other comic book boards offer an area to write the name of the book the artist is drawing. issue number, page number and date This helps to keep track of your boards and where they belong. Double page spreads are a snap for an artist Fast and easy with no cutting

Use pencil ink (brush) marker, wash

- **ITEM#** BL1003 ***SRP $14.95***

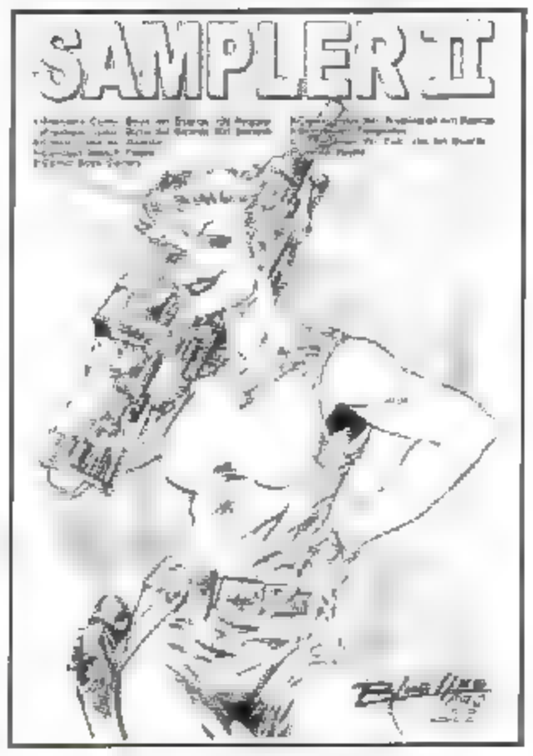
24 pages of Brite Art Index per pack
11" x 17" pages with a 10" x 15 non-photo image bagged.

COVER SHEETS

These Comic Book Cover Sheets, show a border for your drawing with pre-marked bleeds for trimming with an area for the possible placement for the book's logo and company information clearly marked. This helps to keep all of the important elements of the covers from being covered up when the book logo and company info are placed later They are 12 pages of 2-ply premium Brite art index board that come bagged and feature non-photo blue ink

- **ITEM#** BL1007 ***SRP $11.95***

12 pages per pack
11" x 17" art pages printed with a 10 3-4" x 16" non-photo blue border printed bagged



BLUE LINE SAMPLER II

If you haven't tried Blue Line products, here's your chance! The Blue Line Sampler includes 4-Comic Book Pages, 4-Concept Sketch Pages, 3-Comic Book Cover Sheets, 3- Layout Pages 3-Pro Comic Book Pages. 3-Storyboard Templates. 3-Full Bleed Pro C B Pages 1 Strathmore 300 smooth 1 Strathmore 300 regular All in non-photo blue of course! That's 25 pages of five different Blue Line products! Check out all Blue Line and Blue Line Pro products in one fell swoop

- **ITEM#** BL1040 ***SRP $16.95***

25 pages of 8 different Blue Line products.

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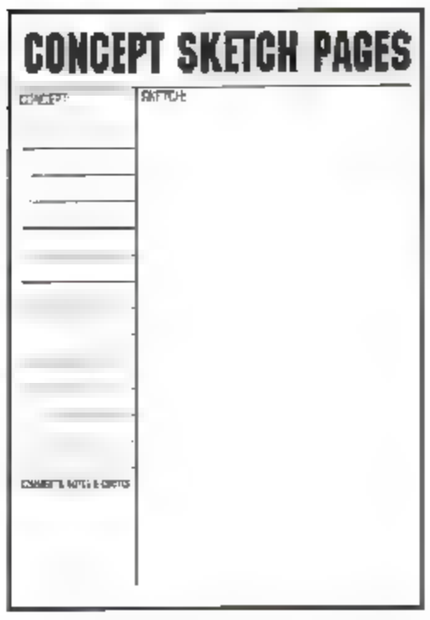
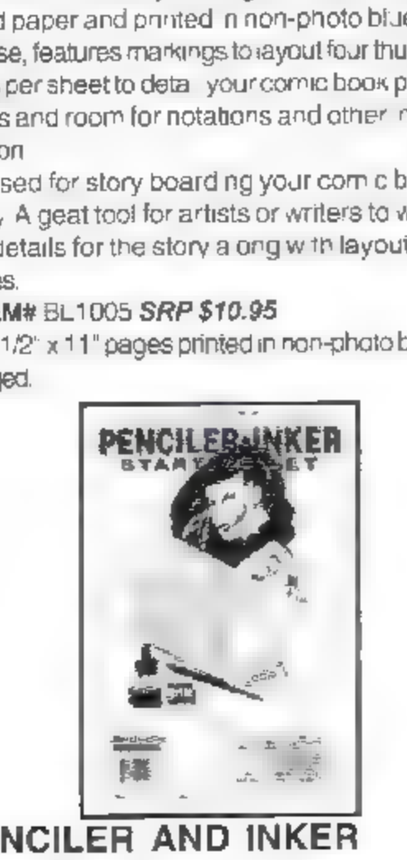


CONCEPT SKETCH PAGES

Record and organize your creative ideas on a convenient, quality art board. Concept Sketch Pages are made from premium index board featuring non-photo blue ink so that the artist can ink his illustrations on a non-repro surface. Concept Sketch Pages offer an image area for an illustrator to draw a character scene or anything. And it also gives room for written information to be included with the artwork. This is handy when a character is designed for a comic book and you want to include his bio, powers, etc., or a Role Playing character you're playing. These pages can easily be hole punched and inserted into a binder. A character template is even included for quick and easy character creations.

- ITEM# BL1004 ***SRP $10.95***

25 art pages printed in non-photo blue/ bagged.



LAYOUT PAGES

Comic Book Layout Pages uses premium bond paper and printed in non-photo blue, of course, features markings to layout four thumbnails per sheet to detail your comic book page ideas and room for notations and other information.

Used for story boarding your comic book story. A geat tool for artists or writers to work out details for the story along with layouts of pages.

- ITEM# BL1005 ***SRP $10.95***

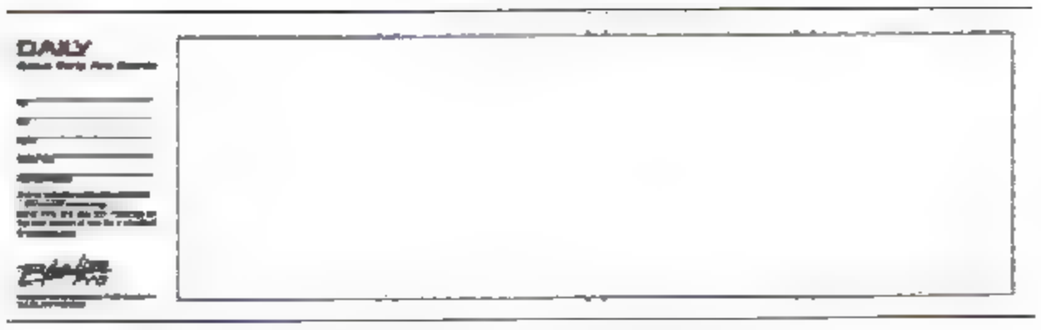
30 8 1/2" x 11" pages printed in non-photo blue/ bagged.

PENCILER AND INKER STARTING SET

With everything you need to get starting penciling and inking, this is a great set to get anyone interested in illustrating comics well on their way. With the combination of the dependable Blue Line Pro pro art boards and quality art supplies and tools, this set is a sure beat to help your dream become reality.

ITEM# BL1055

SRP $44.95

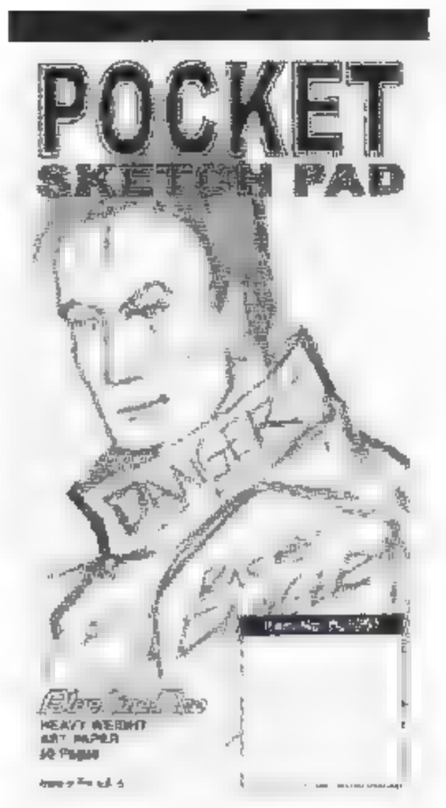


COMIC STRIP ART BOARDS

Blue Line Pro COMIC STRIP ART BOARDS offer comic strip illustrators an easy and time saving way to create professional looking comic strips. Printed on Blue Line Pro's Premiere (Strathmore) 300 series smooth with a non-photo blue border. Daily comic strip borders measure 4 1/16" x 13". This offers the illustrator the ability to reduce the original at a 44% reduction to the standard daily strip size. Sunday comic strip borders have two sizes: the first is a large format of 5 3/8" x 11 1/2" and the second format of3 3.4" x 11 1/2". The Sunday strips are drawn at the size they are published and usually have two rows of panels. Each strip offers basic border formats for four and three panels and Sundays allow for additional rows.

BLP COMIC STRIP ART BOARDS 12 Daily Comic Strips and 2 Sunday Comic Strips

- ITEM # BL1052 ***SRP $14.95***



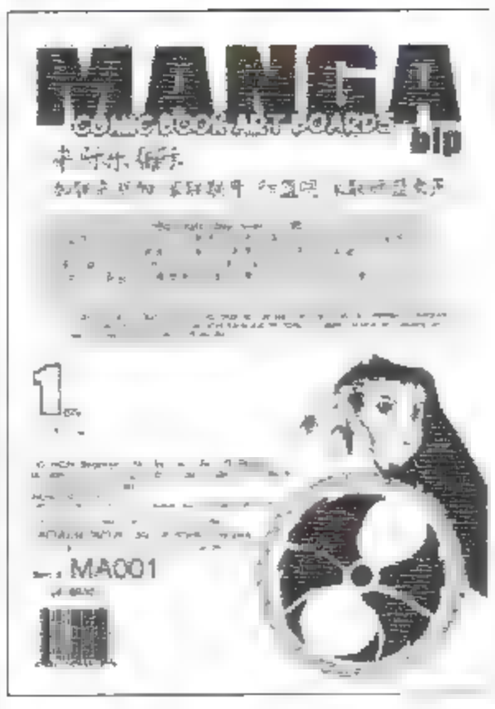
POCKET SKETCH PAD

50 pages of heavy illustration board to carry around in your pocket to have ready when your hit with a revolutionary vision. Great for quick sketches and designs. Featuring Blue Line's quality illustration paper. Great for penciling, inking and washes.

50 pages / 5" x 9 1/2" / padded / two-color cover

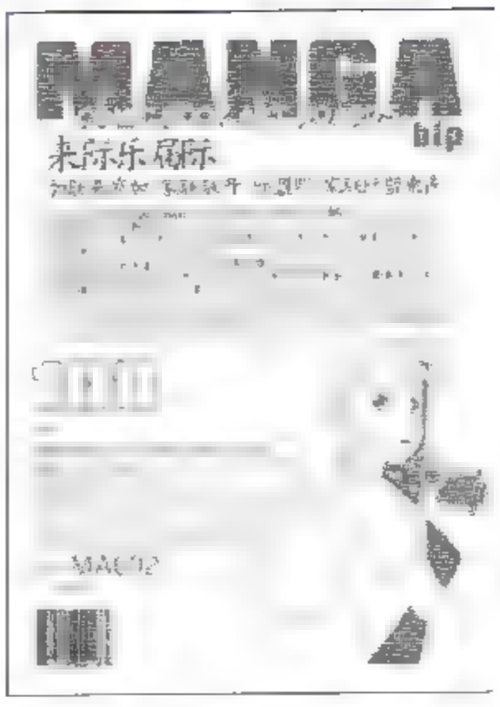
- Item # BL1051 ***SRP $6.95***

MANGA COMIC BOOK ART BOARDS



MANGA COMIC BOOK ART BOARDS 1 PLY for Dojinshi (Beginner) - B5 size book. The paper size is based on JIS standard. B5 SIZE - RULER(182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm(8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2") This is board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets

Item #MA001 ***SRP $7.95***



MANGA COMIC BOOK ART BOARDS 108 lb. For Dojinshi (Beginner) B5 size book. The paper size is based on JIS standard. B5 SIZE RULER(182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm(8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2") This is board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets

-Item #MA002 ***SRP $9.95***

MANGA COMIC MANUSCRIPT PAPER 1 ply (Beginner) A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply DOJINSHI (Beginner) (182 x 257) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm(8 1/4" x 11 3/4")

20 sheets

Item #MA003 ***SRP $6.95***

MANGA COMIC BOOK ART BOARDS 1 PLY (Professional) B4 size book. The paper size is based on JIS standard. B4 SIZE - RULER PAPER SIZE - B4 (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm(10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13"). This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets

- Item #MA005 ***SRP $10.95***

MANGA COMIC BOOK ART BOARDS 108 lb. (Professional) B4 size book. The paper size is based on JIS standard. B4 SIZE / RULER PAPER SIZE - B4 (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm(10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets

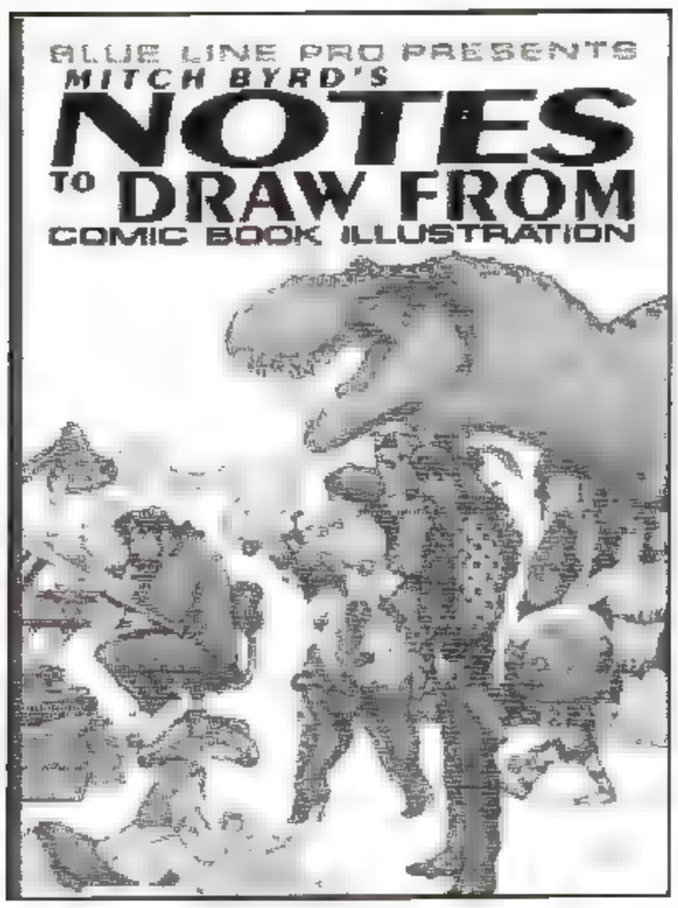
-Item #MA006 ***SRP $11.95***

MANGA COMIC MANUSCRIPT PAPER 1 ply (Pro) A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply PROFESSIONAL USE - B4 SIZE PAPER SIZE - B4 (220 x 310mm) PRINTING SIZE 220 x 310mm(10" x 14 1/4")

20 sheets

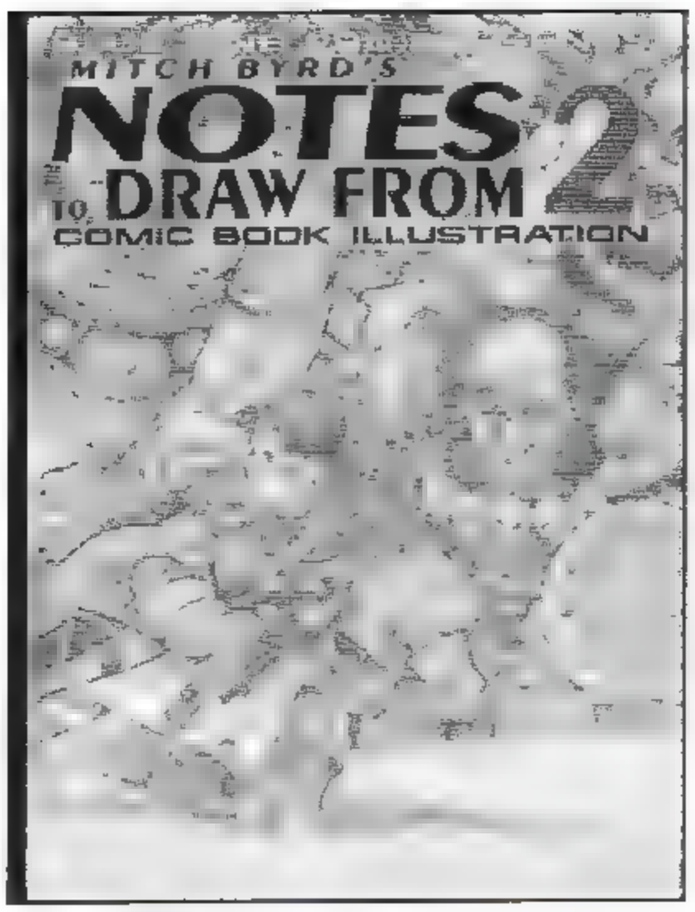
-Item #MA004 ***SRP $9.95***

WE CARRY A LARGE VARIETY OF ART SUPPLIES ON OUR WEBSITE AT BLUELINEPRO.COM OR CALL 859-282-0096



NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION

By Mitch Byrd
Mitch Byrd's incredible charming artwork comes to life with this ultimate handbook on illustrating comic concepts. NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION inspired by Byrd's years of professional work and columns in Sketch Magazine, displays the processes and important ideas central to comics such as page layout composition, character design, perspective, and much more. All this is achieved with complete and precise narratives complimenting step by step visuals that combine to paint a full understanding of comic drawing concepts.
104 pg. full color
SRP $19.99
ITEM# BL3010

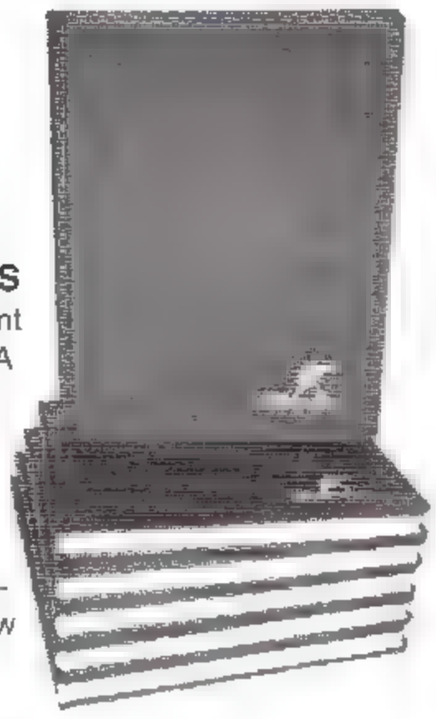


NOTES TO DRAW FROM 2 COMIC BOOK ILLUSTRATION

By Mitch Byrd
Mitch Byrd's back with his incredible charming artwork for a second volume of Notes to Draw From. Mitch's artwork comes to life with this ultimate handbook on illustrating comic concepts. NOTES TO DRAW FROM 2 inspired by Byrd's years of professional work and columns in Sketch Magazine, displays the processes and important ideas central to comics such as page layout, composition, character design, perspective, and much more. All this is achieved with complete and precise narratives complimenting step by step visuals that combine to paint a full understanding of comic drawing concepts.
Black and white, full color cover. 104 pg. full color
SRP $19.99
ITEM# BL3011

MITCH BYRD SCRIBBLES AND SKETCHES

This collection includes material from his convention sketchbook series, the artwork from the many articles from sketch magazine along with many new pieces of artwork. From beautifully illustrated woman to intergalactic aliens to ferocious dinosaurs this book shows the diversity of Mitch's illustration ability. 200 pages. Black and white w/ full color cover
SRP $19.99
ITEM#BL3040



SKETCH BOOK SERIES

Blue Line offers two different sizes of Sketch Books. A Regular 81/2" x 11" size and the Traditional 11" x 17" size both are filled with 200 pages of 70 lb. art paper. Both have hard covers with library quality stitch binding for durability and makes it easier to draw without an art table.

SKETCH BOOK REGULAR (8 1/2" x 11")

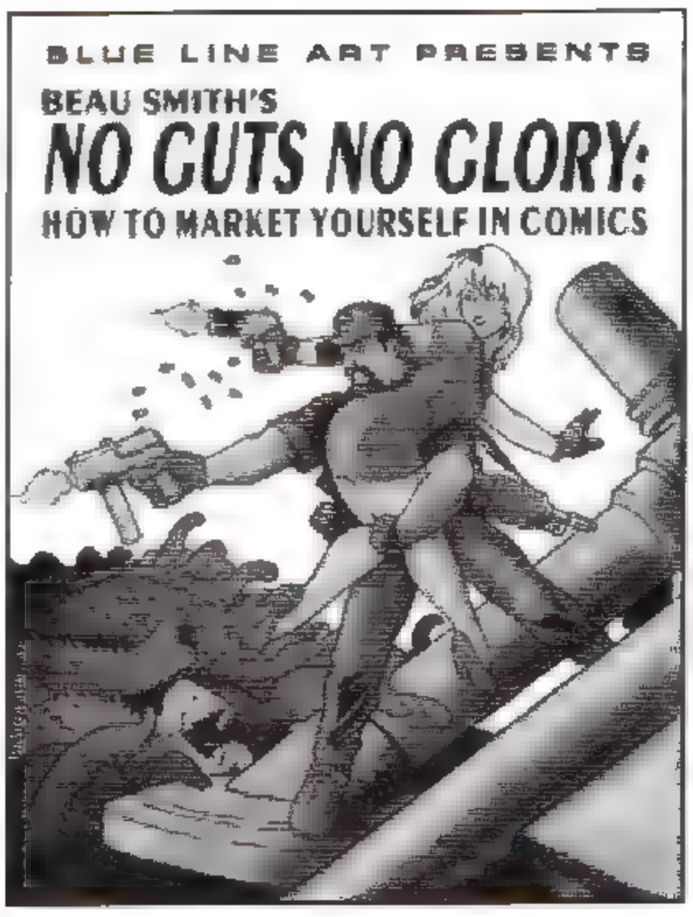
This standard sized hard covered book offers anyone with the ability to pick up a pencil the opportunity to draw. An artist could create their own library of sketches. Great for when you don't want to carry a sketch board around or your just sitting around with your friends. Also a good way to collect artist signatures and sketches at conventions!
- **Item #BL1010** / 200 pg. Hard cover book
SRP $28.95

SKETCH BOOK TRADITIONAL (11" x 17")

This Sketch Book offers the artist the ability to draw the size they're going to draw their original comic book pages
- **Item #BL1011** / 200 pg. Hard cover book.
SRP $32.95

CREATE YOUR OWN COMIC BOOK!

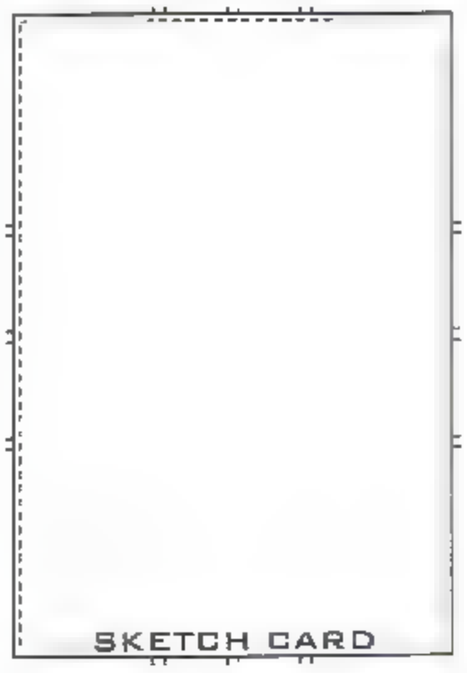
Blue Line has developed a simple and inexpensive step by step to create your very first comic book, that's fun, easy and comprehensive. A box set of Blue Line products that aid a person in making their own comic! It includes 1 Character Template, 6 Concept Sketch Pages, 6 Comic Book Layout Pages, 24 Comic Book Pages, 1 Comic Book Cover Sheet and a 24 page instructional comic book
Box Set: 37 art pages / 24 page b&w instructional comic book / full color die
- **ITEM# BL1002**
SRP $25.95



Beau Smith's
No Guts, No Glory: How To Market Yourself

In his new book No Guts, No Glory: How To Market Yourself in Comics, Beau Smith, former Vice President of Marketing for IDW Publishing, Todd McFarlane Productions, McFarlane Toys, Image Comics and Eclipse Comics invites you into the tenches where the real battle in comic books is fought. Smith is a 20 year veteran of comic book marketing and writing comics. He has written comics, pop culture & business columns, video games, novels and screenplays. In No Guts, No Glory he reveals to you how to become all you can be as a comic book creator and business person. Lessons from the dirty trenches on how to make not only your project known, but you as well!
No Guts, No Glory collects all of Beau's most important "How To" columns from the comic book business's most referred to source, SKETCH MAGAZINE
100+ pages Colored Cover/ B&W. Perfect binding
SRP $19.99
ITEM #BL3050

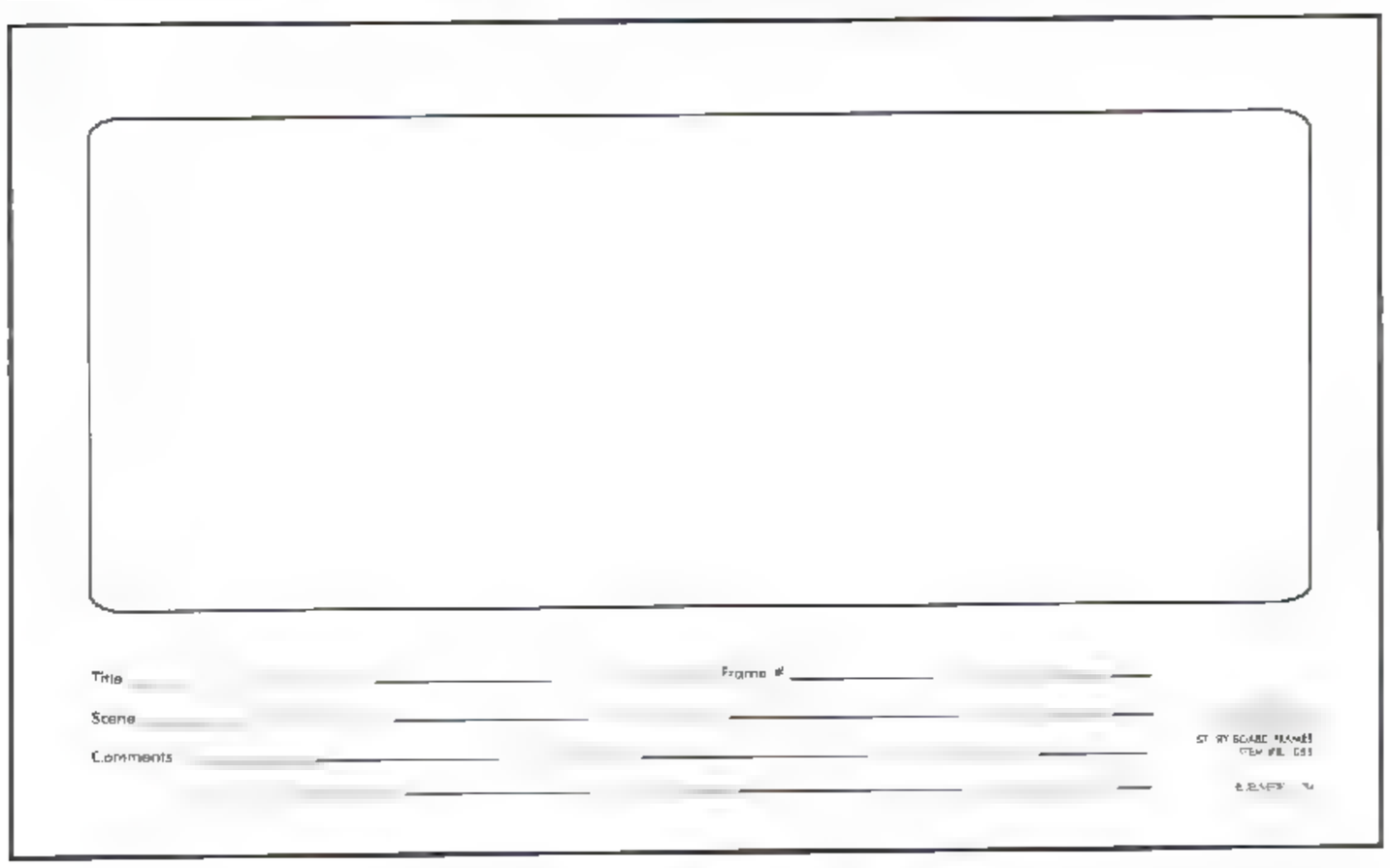
WE CARRY A LARGE VARIETY OF ART SUPPLIES ON OUR WEBSITE AT BLUELINEPRO.COM OR CALL 859-282-0096



ARTIST SKETCH CARDS

Blue Line offers Art st and fans an All New Artist Sketch Card These Official s zed cards (They fit ,nto all trading card supplies) are printed on Quality smooth Strathmore art boards The same boards used for Blue Line's Premiere Comic Book Art Boards Artist Sketch Cards offers a nice clean area for an artist to sketch an original i lustrat›on. The back offers an area for the artist to put their name and contact information Art Col ectors Artist Sketch Cards are an easy and affordable way to collect original artwork ARTIST SKETCH CARDS 12 Sketch cards / 12 Protector Sleeves

-Item# BL1060 srp $9.95

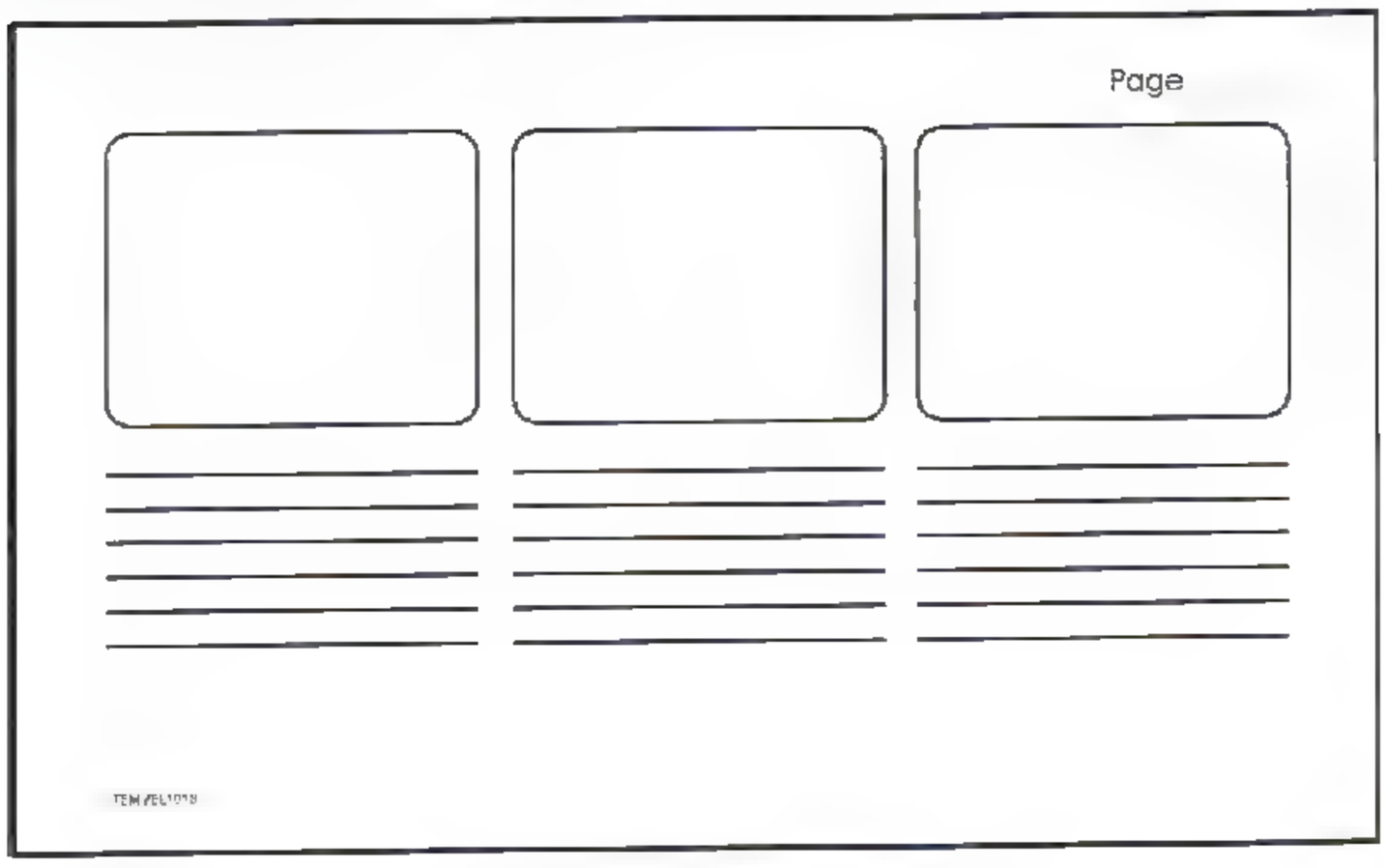


STORYBOARD TEMPLATES

Animators and Storyboard Artist! Blue Line Pro's Storyboard Frames offers animators and storyboard illustrators a qu ck and easy way to show movement and sequences of a story or animation.
Animation Storyboards have one large pane with lines below project and scene information and artist credits 50 sheets of 60 lb 8 1/2 x 11 pages w th 1 pane s with colored cover

- ITEM# BL1053 ***SRP $10.95***

50 sheets of 60 lb. 8 1/2 x 14 pages with 1 panel, bagged with colored cover



STORYBOARD TEMPLATES

An mators and Storyboard artist! B ue Line Storyboard Templates offers animators and writers a quick and easy way to show movement and sequences of a story or animation

Storyboard Templates have three large panels with lines be ow each for deta led art and storyte›ling

- ITEM# BL1018 ***SRP $16.95***

100 sheets of 60 lb 8 1/2 x 14 pages with 3 panels padded with colored cover

MANGAblp SKETCH POSTCARDS

These 3 ½" x 5 ½" (90 x 140 mm) standard postcard sized boards offer artist the abi ity to illustrate their own Sketch PostCards A 3" x 5 1/4" frame printed on Blue Line's very own 1 p y art boards Manga blp Sketch PostCards are great for original art collectors that want their favor te artist's artwork at a size that is easy to store and collect

SRP $5.95

ITEM# MA007

COMIC SKETCHBOOKS A 32 page booklet printed with Blue Line Arts exclus ve traditional comic book borders in non-photo b ue The nterior pages are pr nted on a 60 lb paper with a 90 lb cardstock cover. This is a great way to create a one-of-a-kind comic book, or to do layouts before you draw on your comic book art boards 2 booklets per pack. 32 pages
Staple bindery
Traveler Sized (8 ½ ' x 5 ½").
SRP $7.95 / ITEM #BL1065
Traditional Comic Book S zed (10 1/4" x 6 3/4")
SRP $9 95 / ITEM# BL1066

INDIA INK

Higgens Black India Ink
A non-clogging ink for lettering pens and brushes Opaque semi-gloss black fin sh and waterproof
AR 4415
Black Ink (Higgins) 1oz $3.50
AR-EF44011 B ack Mag c Ink (H gg ns) 1oz. $3 50
Higgins Waterproof Black Magic nk is non-corrosive, free flow ng, and non-clogging Great for use on trac-ing vellum and other film surfaces

Pelikan Drawing Ink
One of the finest drawing ink avai able, Pelikan ink is great with techni-ca pens, graphic and fine art papers or tracing cloth
AR PE211862 Black India nk (Pe kan) 1oz $5 95
AR PE211169 Black Ind a Ink (Pe kan) 8oz $22 95

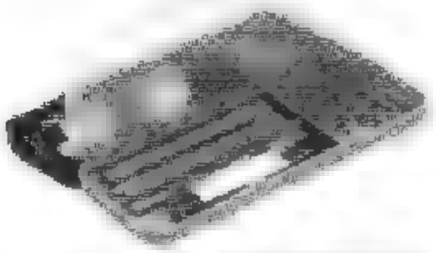
KOH-I-NOOR RAPIDOGRAPH INK
Rapidograph nk, Black, opaque ink for drafting f m paper and tracing c oth For use w th Koh-I-Noor Rapidograph Pens
- AR-3084 Fl Koh-I-Noor Ink $3 95

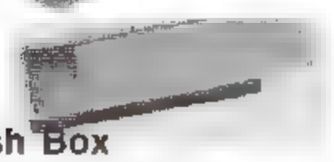
FW WHITE OUT

FW Acryl c Artist Water proof White Ink 1oz
Great for use with techni cal pens, brushes and dip pens
- AR FW 011 FW White Acrylic Artist nk $ 5 00

FW BLACK ACRYLIC INK
FW Acryl c Artist Waterproof Black Ink 1 oz
Great for use with technica pens, brushes and dip pens
AR 663O18 FW B ack Acry ic Artist Ink $ 5 95

STORAGE BOXES
Sketch Pac 2 sided safe storing box 12 3/8" x 4 ¼" x 1 ¾"
AR 6880AB $12 95



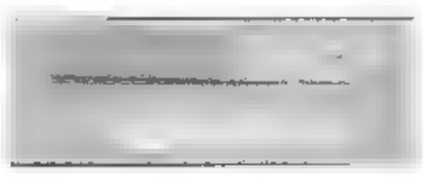


Brush Box

Th s 12" by 4" by 1 ½" sturdy wooden box protects your va uable brushes and pens
AR-YK23000 SRP $7 95

MECHANICAL PENCIL
Mechanical Pencil is precision made wbutton lead release and light aluminum barrel.
- Mechanical Pencil 2mm
- *AR-BP10C* $6 95
- 12-Pencil Leads- 2mm HB
- *AR-BP2375-HB* $10 95
- 12-Pencil Leads- 2mm 2H
- *AR-BP2375-2H* $10 95
- 12-Pencil Leads- 2mm 2B
- *AR-SA02263-2B* $10 95
- 12-Non-Photo Blue Leads-2mm
- *AR-BP2376-NPB* $10 95

Mechanical Pencil Sharpener
Provides professional point for standard leads
- *AR-BP14C Pencil Shapener (Mech. Pencil)* $10 75



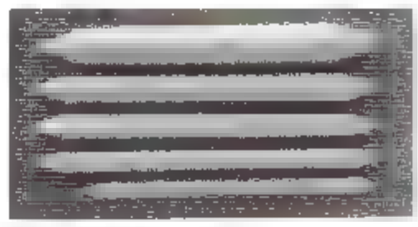
Sandpaper Pointer
Ideal for pointing pencils, eads, charcoal and crayons by hand
AR-3435-1 Sandpaper Pointer $ 95

Technical Mechanical Pencil
Classic fixed s eeve design f or drawing drafting and template work Features a confortable rubber grip twist eraser and chrome f n sh
0 5MM
AR-SAN64241 $4.95
0 7MM
AR SAN64247 $4 95

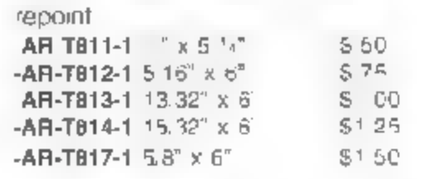
Pentel Icy Lead Holder Pencil
Transparent barrel a ows user to monitor lead supp y. Features a soft rubber gr p for nonstop llustration comfort Large eraser and meta pocket c ip
0 5MM
AR-PENAL25TC $1 55
0 7MM
AR-PENAL27TC $1 55

LEADS
HB Lead 12 Per Tube
HB 0.5MM
AR SAN64761 $1 10
HB 0 7MM
AR SAN64767 $1 10
2B 0 5MM
AR PENTELC505-2B $1 10
2H 0 5MM
AR-PENTELC505-2H $1 10
3B 0 5MM
AR-PENTELC505-3B $1 10
3H 0 5MM
AR-PENTELC505-3H $1 10
4B 0 5MM
AR-PENTELC505-4B $1 10
4H 0 5MM
AR-PENTELC505-4H $1 10
5H 0 5MM
AR-PENTELC505-5H $1 10
6H 0 5MM
AR-PENTELC505-6H $1 10
B 0 5MM
AR-PENTELC505-B $1 10
F 0 5MM
AR-PENTELC505-F $1 10
H 0 5MM
AR-PENTELC505-H $1 10
HB 0 7MM
AR-SAN64767 $1 10
2B 0 7MM
AR-PENTEL50 2B $1 10
2H 0 7MM
AR-PENTEL50 2H $1 10
3H 0 7MM
AR-PENTEL50-3H $1 10
4H 0 7MM
AR PENTEL50 4H $1 10
B 0 7MM
AR-PENTEL50-B $1 10
F 0 7MM
AR PENTEL50-F $1 10
H 0 7MM
AR PENTEL50-H $1 10

Co ored Leads REfil 12 ct ,B ue Green purple Pink Orange and Red 2 each) 0 7MM
AR SAN92879 $3 95



Blending Stumps
Soft paper felt with double pointed ends used for blending charcoa pastels etc Use sandpaper to repoint
AR T811-1 " x 5 ¼" $ 50
-AR-T812-1 5 16" x 8" $ 75
AR-T813-1 13.32" x 6" $ 00
-AR-T814-1 15.32" x 6" $1 25
-AR-T817-1 5.8" x 6" $1 50



Palette Tray
7" by 5" plastic tray works excellent for holding inks
AR-CW161 SRP $1 95

Erasing Shield
Metal shield with different sizes and shapes.
- *AR-FT-5370 Eras Shield* $1 10

PENCIL SHARPNER
Can ister Sharpener offers meta b ades with high mpact plastic container
AR-MR906 Can Sharper $3 95

Non-Photo Blue Pencil
Makes marks not appear when artwork is reproduced. Very useful.
- *AR-761-5 Non-photo Blue Pencil* $ 70

Quill Inking Pen
Quill Pens offers super-fine flexible point.
- *AR-H9432 Quill Inking Pen #102 (Tip & Holder)* $3 25
- *AR-H9402 12 Crow Quill #102 Tips (Inking Pen Nibs only)* $14 95

BRUSHES WINSOR/NEWTON SERIES 7
- Winsor/Newton Series 7
Made with Ko insky sable with tradi-tional black handle Great brush
AR 5007001
W nsor/Newton Series7
Size #1 $18 95
- AR-5007002
Winsor/Newton Series7
Size #2 $26 95
AR-5007003
W nsor/Newton Series7
Size #3 $36 75

FABER-CASTELL 4 PEN SET
Set includes 4 n bs S, F M and brush.
AR-FC167100 $9 00

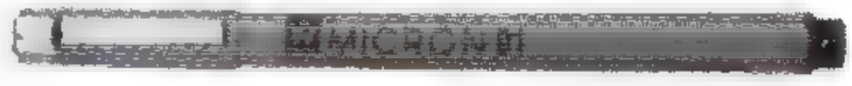
Round Brushes
Made with natura. Sabie with excel-lent edges and points for precise strokes.
AR-NB-38-0 Round Brush
S ze #0 $3 00
AR-NB-38-1 Round Brush
Size #1 $3 25
- AR-NB-38-2 Round Brush
Size #2 $3 95
- AR-056009016 Round Brush
Size#3 $3 95

PENTOUCH WHITE PENS SAKURA
Opaque white markers that draw on dark surfaces The free f owing ink is quick drying and permanent
PenTouch PM X-Fine White
AR SAK42100 $3 50
PenTouch PM Fine White
AR SAK42300 $3 50
PenTouch PM Med um White
AR-SAK42500 $3 50

- **ALVIN PENSTIX**
Graphic waterproof drawing pen offering ndia Ink density Black permanent drawing nk.
AR 4013 EEF 0 3mm $1 55
AR 4017 F 0 7mm $1 55
- AR-4015-EF 0 5mm $1 55

- **Penstix Set**
Inc udes al 3 Pentrix S zes
AR 4033 3mm, 7mm 5mm $4 45

- **Penstix Drawing/Sketching Markers**
Offers max mum India drawing nk Ike density Black waterproof permanent nk.
- AR 3013 EEF 0 3mm ExEx Fine $1 55
- AR-3015-EF 0.5mm Ex Fine $1 55
- AR 3017 F 0 7mm Fine $1 55
- Pentrix Drawing/Sketch ng **Marker Set**
Set of a 3 s zes
- AR-3033 Set of 3 3 5, 7 mm $4 45



- **SAKURA PIGMA BRUSH**
Archival performance w th flex ble brush style n b Very f ne l nes or broad strokes Water/chem proof + fade resistant
- AR-XSDK-BR-49 Black $3 00

- **Sakura Pigma Micron**
Ava ,able in s x po nt sizes Waterproof chem cal proof and fade resistant and w l not smear or feather when dry
-AR-XSK005-49 20 mm b ack $2 95
AR XSK01 49 25mm black $2 95
-AR-XSK02-49 30mm black $2 95
AR XSK03-49 35mm black $2 95
-AR-XSK05-49 45mm b ack $2 95
AR-XSK08-49 50mm black $2 95
-AR-30061 3-pk 25, 35 45 $8 00
AR-30062 Al s zes b ack $16 00

ALVIN DRAWING PEN/ MARKERS
- **Tech-Liner Super Point**
Draw ng Pen/Markers
Permanent waterproof nk that dries nstantly N bs set in sta n ess stee sleeves for protection
- AR-TL01 0 1mm $1 95
- AR-TL02 0 2mm $1 95
AR TL03 0 3mm $1 95
- AR-TL04 0 4mm $1 95
- AR-TL05 0 5mm $1 95

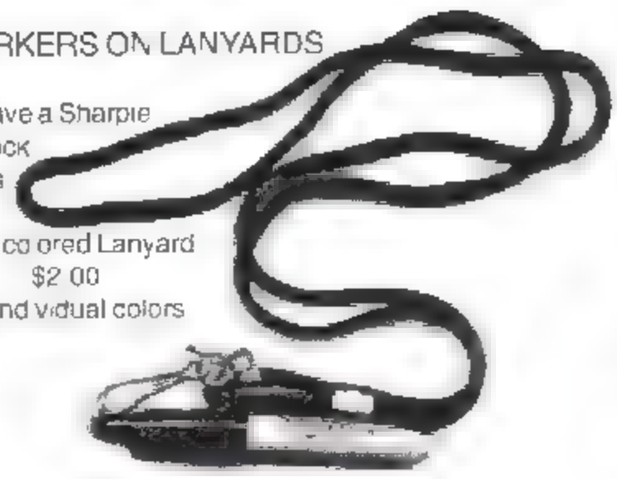
Tech-Liner Super Point Drawing Pen/Markers Sets
- AR-TLP5 set of 5 A above $9 50
- AR TLP3 set 3 (1, 3, 5mm) $5 75

KOH-I-NOOR RAPIDOGRAPH PENS
Rap dograph Pens are made of impact and chemica resistant components for drawing and specia ty inks Good balance and self-pol sh ng stainless stee points (Tech Pens)

-AR-3165-36 0 Size 6x0 (.13mm)	$2 . 00	AR 3165 02 Size #2 (6mm	$22 00
AR 3165-04 0 Size 4x0 (.18mm)	$27 00	AR-3165 03 Size #3 (8mm	$22 00
-AR-3165-03/0 TSize 3x0 (2 mm)	$22 00	AR 3165 04 S ze #4 (1mm)	$22 00
-AR-3165-02/0 S ze 2x0 (3mm	$22 00	AR 3165-06 S ze #5 (1 4mm)	$22 00
-AR-3165-01/0 Size #0 (35mm	$22 00	AR 3165-07 S ze #7 (2mm)	$22 00
-AR-3165-01 S ze #1 (5mm	$22 00		

WE CARRY A LARGE VARIETY OF ART SUPPLIES ON OUR WEBSITE AT BLUELINEPRO.COM OR CALL 859-282-0096

SHARPIE MINI MARKERS ON LANYARDS



Every artist needs to have a Sharpie hanging around thier neck
Avai b e in many colors
Each Sharp e Min
Marker s attached to a co ored Lanyard
AR SAN37178 $2 00
Check the webs te for ind vidual colors or cal 859-282 0096

SHARPIE MARKERS

Permanent markers with high intensity ink. Quick drying

AR-SA37101 Ultr-Fine Black $1 30
-AR-SA35101 Ex-Fine Black $1 30
-AR-SA30101 Regular Black $1 30
-AR-SA33101 Super Sharpie $1 95

METALLIC PENS

Offers high quality metallic ink Great for autographs.

- AR SA46115 Gold Pen $4 00
-AR-SA46120 Silver Pen $4 00

CHINA MARKING PENCILS

Offers moisture res stant, non-toxic odor-free pigments Self Sharpening
Offered as a dozen or singles

AR-173T Dozen Black $10 75
AR-173T-1 Single Black $ 95
AR-164T Dozen White $10 75
AR 164T 1 Single White $ 95

• WORKABLE FIXATIF *(Krylon)*

Provides lasting protection. Prevents smudging, dusting and wrinkling

- AR-KR1306 $8 95

• DRAFTSMAN BRUSH

Removes shavings from paper
Cleaning without fear of smudg ng
• Draftsman Brush (cleaning paper)
- AR-FT5391 $6 00

XACTO KNIFE

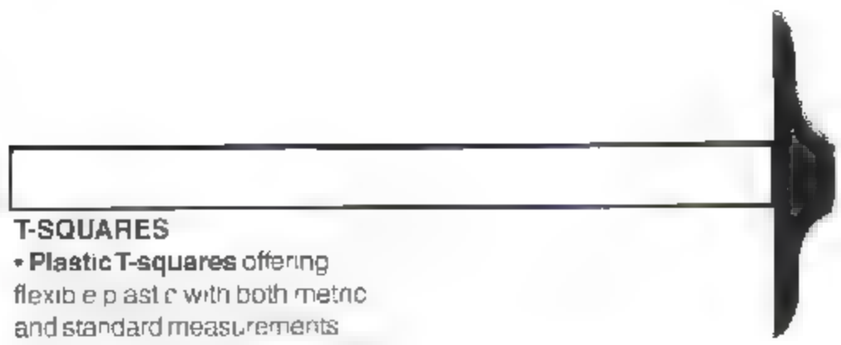
Rubberized barrel. Rear-release mechan sm with safety cap
• Xacto Knife
- AR XA3626 $5 25
Xacto Refill Blades #1
- AR-OLKB ,5) $1 95

RUBBER CEMENT

Contact adhesive for paste up and other graph c art uses
• Rubber Cement 4oz
- AR-BT138 $3 50
• Rubber Cement Quart
AR BT102 $13 25
• Rubber Cement Thinner Pint
AR BT201 $8 95
• Rubber Cement Pick-Up (eraser)
AR BT700 $1 50

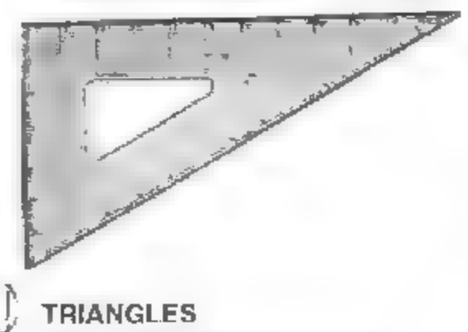
• 5" Bow Compass & Divider

An all meta construction compass with replaceable needle and lead Makes accurate 8" diameter circles Extra pivot po nt for use as a divider
-AR-494 5" Bow Compass $ 4 95



T-SQUARES

• **Plastic T-squares** offering flexib e p ast c with both metric and standard measurements
- AR-HX12 Plast c 12" $3 95
AR NBA18 P astic 18 $7 95
AR-NBA24 Plastic 24" $10 35
• **Aluminum T-squares** offering hard tempered alum num blade riveted to a rugged plastic head
- AR-ER63-112 Alum 12" $10 95
AR-ER63-118 Alum 18" $12 95
AR-ER63-124 Alum 24" $13 95



RULERS

• **Stainless Steel Rulers** offering flexible steel with non sk d cork backing
AR-200-12 Steel Ruler 12 inch Cork Back ng $5 95
- AR-200-18 Steel Ruler 18 inch Cork Back ng $6 95
• Plastic Ruler 1 inch with 1 16" markings and metric markings
- AR-C36 Ruler 12" (p ast c ru er) $1 25
- AR 18 Ruler 6" (p ast c ruler) $ 50

TRIANGLES

High quality triangles made of 080 acry c. Raised inking edges
Great for Inkers

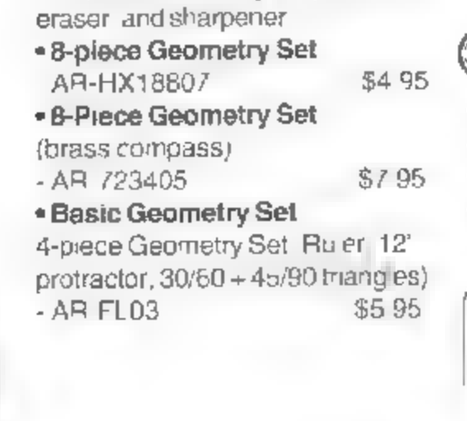
• 30° x 60°W nking Edge
AR 1204-60 Triangle 30 x60" 4 nch $3 50
AR 1206-60 Triangle 30 x60" 6 nch $4 50
AR 1208-60 Triangle 30 x60" 8 nch $5 50
AR 1210-60 Triangle - 30 x60" 10 nch $6 50
AR 1212-60 Triangle - 30° x60" 12 nch $8 50
AR 1214-60 Triangle - 30° x60" 14 nch $10 50

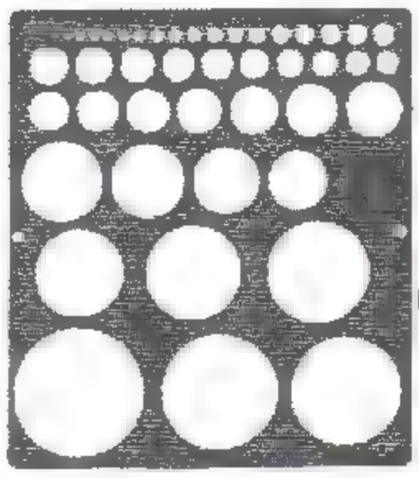
• 45° X 90°W nking Edge
AR 1204-45 Triangle - 45 x90" 4 nch $4 50
AR 1206-45 Triangle - 45 x90" 6 nch $5 50
AR 1208-45 Triangle - 45 x90" 8 nch $7 50
AR 1210-45 Triangle - 45 x90" 10 nch $9 50
AR 1212-45 Triangle - 45°x90" 12 nch $13 50

COMPASS SET

Geometry set includes ruler compass two triang es, protractor eraser and sharpener
• **8-piece Geometry Set**
AR-HX18807 $4 95
• **8-Piece Geometry Set** (brass compass)
- AR 723405 $7 95
• **Basic Geometry Set**
4-piece Geometry Set Ru er 12' protractor, 30/60 + 45/90 triang es)
- AR FL03 $5 95

• **Compass Set**
6-piece drawing set conta ns Small s de screw compass 5 ½" self-centering knee oint compass divider, extension bar, technical pen adapter, d vider po nt and lead pointer
-ARHLX01330-01330
Set $16 95

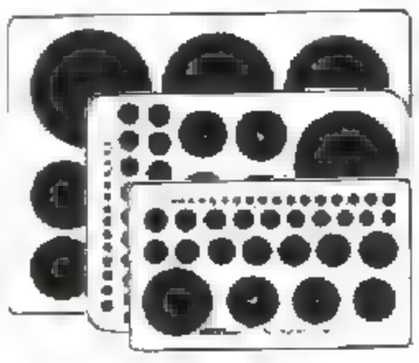




CIRCLE TEMPLATES / FRENCH CURVES / ELLIPSE TEMPLATES

• ***Circle Templates***
Metric and standard (ns for technical drawing Great f Interial
• **Large Circles**
- AR-13001 $7 95
• Extra Large C rcles
- AR 13011 $8 50

• ***French Curves*** (nking Edge)
- AR 9000 Set $6 95
• ***Ellipse Templates.***
- AR-PK12691 $12 00



Circle Templates Set of 3

This set of 3 templates provides ninety-eight d fferent circ es and edge scales in 50th 16th and 10th as well as mm and centering nes Sizes rang ng from 1/32 inches to 3 ½ inches
AR-TD404 $17 95

• El ipse Tempate
AR PK12691 $12 00

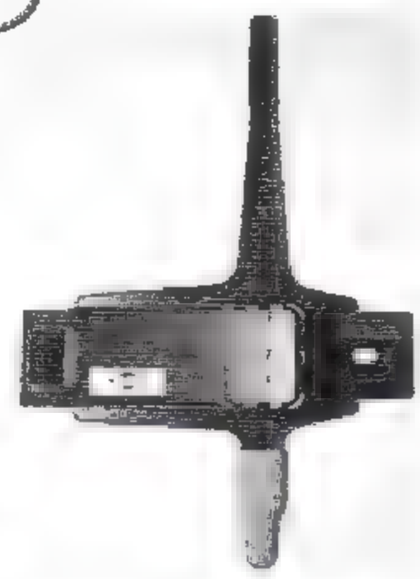
Mars Plastic Eraser
AR STD526 50 $1 00

Pentel Clic

Pen style holder retract as needed
AR-ZE 21C
Pentel Clic Eraser/Ho der $1 95
- AR ZER-2
Pentel Refil Erasers $1 85

• **Eraser Pencils**

Peel off wrap idea for detail erasing
AR-400 Eraser Pencils $1 50



Multi-use ClipCompass

Draws circles accurately upt o 9" d ameters Ho ds markers, felt pens, cutting knife, brush, Mu ti ners pencil crayon etc
AR-CC5455A $19.95

Extension Bar forClipCompass 7 1/2"

Permits draw ng c rc es up to 24" d ameter and a second bar larger circ es
AR-CCB1 $11 75

Wooden Mannequins

Great for modeling proportions and poses at any angle Made from carved hardwood

- **AR-AA3045** 4 5" Male $7 95
  AR-CLY9020 12" Male $19 95
  AR-CLY9019 12" Female $19 95
  AR-CLY9042 20" Male $29 95

• 12" Unisex Wooden Mannequin
Human Adult figure mannequin with perfect proportions, adjustable joints for posing Great for modeling proportions involving angles. Made from carved hardwood. 12" in height
-AR-CW201 12" Model $19 95

• Hand Mannequins
Life-like hardwood hand mannequins are fully articulated Comes in three sizes male, female and child.

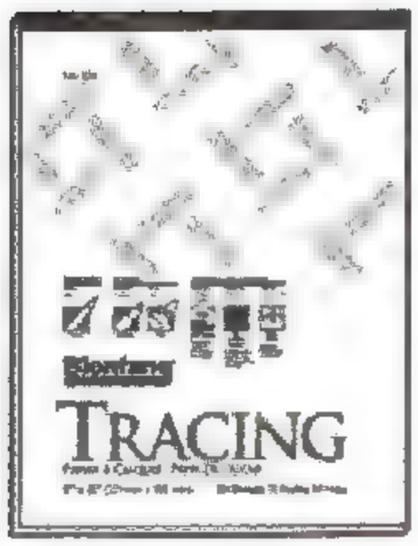
-AR-HM3 14"
Male Hand $49 95
-AR-AA3212L
Male Left Hand $39 95
-AR-HM4 12"
Female Hand $46 95
-AR-HM5 9"
Child Hand $42 95

• DISPLAY PORTFOLIOS ARTFOLIOS
24 pages of acid pvc and egnen safe art sleeves Archiva Safe
AR IA1212 Artfolio Book 11 x 17 w/ 24 shts $15 95
(Holds Blue Line Comic Book Art Boards)
AR IA 1214 Artfolio book 14 x 17 w 24 shts $25 95
Holds most oversized art boards
- AR IA 126 Artfolio book 8 1 2 x 11 w. 24 shts $7 50

• PRESENTATION CASES (PORTFOLIO)
Spine mounted handle allows pages to hang properly to avoid wrinkling Features 1" black superior quality rings (Does not snag pages, includes 10 archiva pages (#ZX)
AR-S1 2171 17" x 14" $81 50
-AR-S1 2241 24" x 18" $132 93

Refill Pages for Presentation Case
AR ZX17 17" x 14"
10 pack $23 95
AR ZX24 24" x 18"
10 pack $45 95

STRATHMORE 300 REGULAR (VELLUM) PAPER
9" x 11" PADS Item# AR-342-109 $6 75
STRATHMORE 300 SMOOTH PAPER
9" x 11" PADS Item# AR 342-9 $6 75
STRATHMORE 400 2PLY SMOOTH PAPER
9" x 11" PADS Item# AR-475-12 $7 65
STRATHMORE 400 2PLY REGULAR PAPER
9" x 11" PADS Item# AR-475-3 $7 35
STRATHMORE 500 2PLY REGULAR PAPER
14" X17" PADS 100% cot. tem# AR-580-62 $18 75
STRATHMORE 500 2PLY PLATE SURFACE PAPER 14" X17" PADS 100% cot. Item# AR-580-72 $19 55
STRATHMORE 500 BRISTOL 2PLY (PLATE)
14" X17" PAD 100% cot. Item# AR 58092 $28 95



Tracing Paper (9x12) 50 Sheets Item# AR-HUN 243-123 $5 95
Tracing Paper (11x14) 50 Sheets Item# AR-HUN-243-131 $7 95
Tracing Paper (14x17) 50 Sheets Item# AR HUN-243-143 $10.95
Tracing Paper (19x24) 50 Sheets Item# AR-HUN0243-163 $17.95

• LIGHTWEIGHT SKETCH BOARDS
Made of strong, tempered masonite with cutout carry handle Metal clips and rubber band (included) hold paper securely in place
AR SB1819
18 ½" X 19 ½" $9 95
AR SB2325
23 ½" X 26" $12 95

Pocket Portfolio
AR-FL419WH
Pocket Portfolio 14" x 20" $10 50

FILEXEC Art Presentation Books

Great looking black polypropylene art presentation books with distinctive sewn fabric edges Features archival quality materials to protect your work and acid-free black polypropylene inserts Great for presentations or storage Economically priced. Comes with 24 top loading polypropylene pages, holds 48 sheets.

11" x 17" ITEM #AR-F93730 $15 95
14"X 17" ITEM #AR-F93830 $19.95

ARTFOLIOS EVOL Art Books

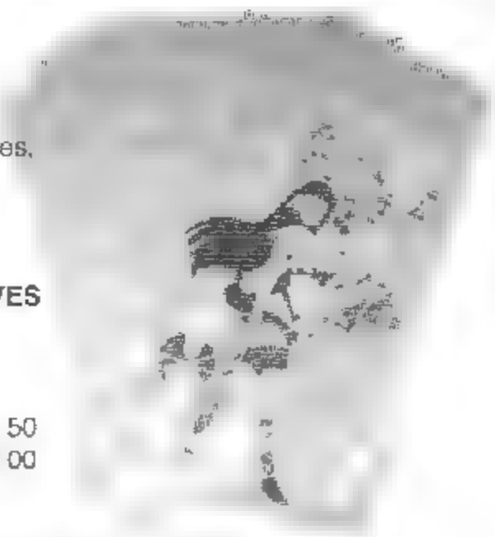
Durable polypropylene cover Stylish stitch cover accent Clear, top-loading pocket sheets Thick gauge black, acid-free mounting paper 24 pages for 48 views With a stylish nylon stitching the Art Profolio® Evolution™ is the next big thing in art storage! Completely, acid-free and PH-neutral through its polypropylene PVC-free construction and quality crafted, acid-free black mounting paper the Art Profolio Evolution is archival safe for all your art storage needs Top-loading, clear polypropylene cover resists moisture and dust. The Art Profolio Evolution is available in all the same great sizes as the Original Art Profolio

8 5" x 11" ITEM #AR-IAEV-12-8 $7.50
11" X 17" ITEM #AR-IAEV-12-12 $15 95
14" X 17" ITEM #AR-IAEV 12-4 $19 95
18" X 24" ITEM #AR-IAEV-12-18 $32.95

Blue Line Pro"tects" Mylar Sleeves and Backing Boards for Original Artwork Protection.

MYLAR SLEEVE Fits Standard Comic Book Art Boards (11 x 17)
MYLAR SLEEVE (12 1/2 X 18 1/2, 4 MIL (Standard C B Board)
•MYLAR SLEEVE (12 1/2 X 18 1/2) 4 MIL (Standard C B Board)
AR-EG1218R-1 $3 02
•10 Pack -
AR-EG1218R 10 $24 20
•50 Pack
AR EG1218R-50 $96 50
•10 Sets - MYLAR SLEEVE & BACKING BOARD
AR-EG1218S-10 $35 90
STANDARD Backing Board (Standard C.B Boards) (11 x 17)
BACKING BOARD FOR AR-EG1218R 24 MIL (fits 12 1/2 X 18 1/2) (Standard C B Board)
•BACKING
AR-EG1218HB 1 $1 00
•10 Pack
AR-EG1218HB-10 $8 00
•50 Pack
AR-EG1218HB 50 $32 00
MYLAR SLEEVE Fits Double Page Comic Book Art Boards (17 x 22)
•MYLAR SLEEVE (18 1/2 X 24 1/2) 4 MIL (Double page C B. Board spread)
•MYLAR SLEEVE
AR EG1824R-1 $6 00
•10 pack
AR EG1824R-10 $48 00
•50 pack - MYLAR
AR-EG1824R-50 $192 00
•10 Sets MYLAR SLEEVE & BACKING BOARD 42 MIL
AR EG1824S-10 $64 60
STANDARD Backing Board (Double page C.B. Board spread)
•BACKING BOARD FOR
AR-EG1824HB-1 $1 70
•10 pack
AR-EG1824HB-10 $13 60
•50 pack
AR-EG1824HB 50 $54 50
Go to www blueinepro com for more sizes, information and pricing

COMIC BOOK ORIGINAL ART SLEEVES
Protect your original Art Work
•Comic Book Original Art Sleeves
11 ½" x 19" Polyethylene (3 0 mil)
- AR-BAG 1119-25 25 Bags $7 50
AR-BAG 1119-100 100 Bag $25 00



WE CARRY A LARGE VARIETY OF ART SUPPLIES ON OUR WEBSITE AT BLUELINEPRO.COM OR CALL 859-282-0096

COPIC MARKERS, AIR MARKERS, TONES, REFILLS

COPIC Markers have been widely used in Europe and Asia where their coloring qualities go hand in hand with the style we know as manga. Their versatility and variety lends itself to the imagination of the creator and gives him or her options for their creative style. This standard square designed COPIC marker is double-ended and fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

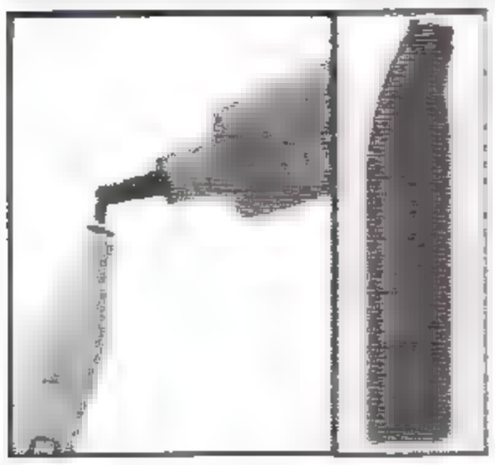
• SINGLE BASIC MARKERS

$5.95 each

All Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096

• COPIC MARKER SETS

AR-COP110 COPIC 12 Basic	$71.40
AR-COP112 COPIC 12 PCS NG	$71.40
AR-COP114 COPIC 12 PCS TG	$71.40
AR-COP116 COPIC 12 PCS WG	$71.40
AR-COP118 COPIC 12 PCS CG	$71.40
AR-COP120 COPIC 36 Color Set	$214.20
AR-COP140 Copic 72 Color Set A	$428.40
AR-COP150 Copic 72 Color Set B	$428.40
AR-COP155 Copic 72 Color Set C	$428.40
AR-COP160 Copic Empty Marker	$4.95



• COPIC Various Ink (Refills) $6.95

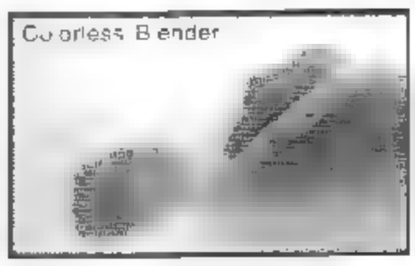
200 SERIES. One of the best parts about COPIC markers standard and sketch is their refillable ink feature. No more tossing out dried out markers. Just fill it back up again and you're ready to go. Refills can be used up six times. This refillable feature gives you the opportunity to make your own color though mixing inks, creating an original color all your own.

All Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096

AR-COP210 Various Ink Colorless Blender	$6.95
AR-COP220 Various Ink Colorless Blender200c	$12.95
AR-COP230 Various Ink Empty Bottle	$3.95

REFILL BOOSTER PACK

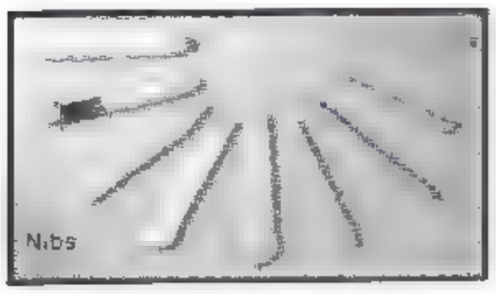
AR-COP BOOSTER 1-cap w/needles $1.95



Replacable Marker Nibs

Another great feature about COPIC makers is there interchangeable nibs. From broad to calligraphy - provide greater freedom of technique in your renderings. COPIC Nibs deliver clear vibrant color on photocopied surfaces as well as glass plastics and metals. The nibs are made of strong but flexible polyester for smooth consistent application. Nibs come in a pack of 10 except for the brush variety that comes in a pack of three.

AR-COP300 Standard Broad	$4.95
AR-COP310 Soft Broad	$4.95
AR-COP320 Round	$4.95
AR-COP330 Calligraphy 5mm	$4.95
AR-COP340 Brush	$4.95
AR-COP350 Standard Fine	$4.95
AR-COP360 Super Fine	$4.95
AR-COP370 Semi Broad	$4.95
AR-COP380 Calligraphy 3mm	$4.95
AR-COP385 Sketch Nib Super	$4.95
AR-COP90 Sketch Nib Med	$4.95



400 Copic Tweezer

Our special COPIC Tweezers give you an easy no-mess nib change that gets you drawing again in minutes. Being able to change nibs quickly helps you keep up with the most demanding marker techniques.

AR-COP400 Tweezer $4.95

SINGLE SKETCH MARKERS

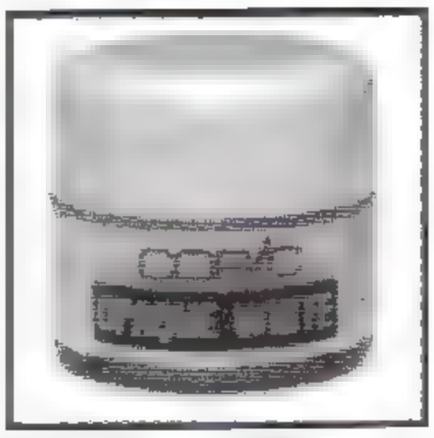
The oval designed Sketch COPIC marker is double-ended and is fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. COPIC Sketch markers' oval body profile gives you a feel of a fast flowing experience in your hands. It paints as well as it draws. They come with a broad nib and a brush like nib, available in medium + broad and super brush making them great for delicate or bold expression (from fashion and graphics to textiles and fine arts lettering/calligraphy). COPIC sketch markers are available in 286 colors. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

Single COPIC SKETCH Markers

$5.95

All Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096

AR-COP450 Colorless Blender	$5.95
AR-COP451008 ack	$5.95
AR-COP45110Special Black	$5.95
AR-COP452Sketch 12 Basic Set	$71.40
AR-COP454Sketch 36 Basic Set	$214.20
AR-COP456Sketch 72 set A	$428.40
AR-COP458Sketch 72 Set B	$428.40
AR-COP460Sketch 72 Set C	$428.40
AR-COP462Sketch 72 Set D	$428.40
AR-COP95 Empty sketch marker	$5.95



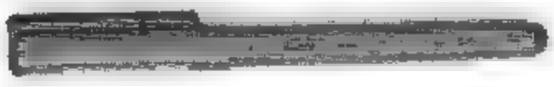
• 500 Copic Opaque White

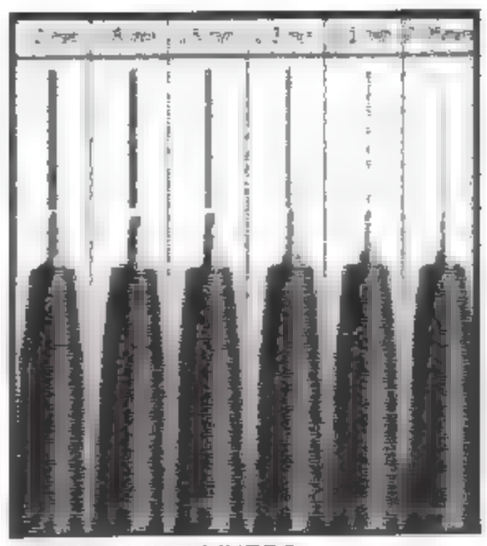
COPIC Opaque White is a water based white pigment used for highlight effects. It won't bleed into the base color so it gives sharp line definition and can be used on watercolor as well as other permanent ink surfaces.

AR-COP500 Opaque White $11.95

• COPIC PAPERS

AR-COP510 Copic Alcohol Marker Pad A4	$9.95
AR-COP520 Copic Alcohol Marker Pad B4	$21.95
AR-COP530	





COPIC's MULTI LINERS drawing pens allow drawing without annoying running ink. They are available in pens and brush. The pens come in a wide range of line widths (from .05 to 1.0 mm) while the brushes come in three different sizes: small, medium and large.

MULTILINERS SINGLES

AR-COP600 Multiliner .05	$2.95
AR-COP610 Multiliner 0.1	$2.95
AR-COP620 Multiliner 0.3	$2.95
AR-COP630 Multiliner 0.5	$2.95
AR-COP640 Multiliner 0.8	$2.95
AR-COP650 Multiliner 1.0	$2.95
AR-COP660 Multiliner Brush M	$2.95
AR-COP670 Multiliner Brush S	$2.95
AR-COP671 Sepia ML .05	$2.95
AR-COP672 Sepia, ML .1	$2.95
AR-COP673 Sepia, ML .3	$2.95
AR-COP674 Grey ML .05	$2.95
AR-COP675 Grey ML .1	$2.95
AR-COP676 Grey ML .3	$2.95

• SETS

AR-COP680 Multiliner Set A	$20.65
AR-COP690 Multiliner Set B	$26.55

Copic Multiliners SP

REFILLABLE AND REBUILDABLE!

New waterproof pigment based. **REFILLABLE**. SP Multiliners. These sturdy aluminum pens are available in 10 different sizes - perfect for all your drawing needs.

AR-COP41154 COPIC MULTILINER SP .3	$6.95
AR-COP41161 COPIC MULTILINER SP .35	$6.95
AR-COP41178 COPIC MULTILINER SP .5	$6.95
AR-COP41185 COPIC MULTILINER SP .7	$6.95
AR-COP41192 COPIC MULTILINER SP BRUSH PEN	$6.95
AR-COP41307 COPIC MULTILINER SP NIBS .03	$3.95
AR-COP41314 COPIC MULTILINER SP NIBS .05	$3.95
AR-COP41321 COPIC MULTILINER SP NIBS .1	$3.95
AR-COP41338 COPIC MULTILINER SP NIBS .2	$3.95
AR-COP41345 COPIC MULTILINER SP NIBS .25	$3.95
AR-COP41352 COPIC MULTILINER SP NIBS .3	$2.50
AR-COP41369 COPIC MULTILINER SP NIBS .35	$2.50
AR-COP41376 COPIC MULTILINER SP NIBS .5	$2.50
AR-COP41383 COPIC MULTILINER SP NIBS .7	$2.50
AR-COP41390 COPIC MULTILINER SP BRUSH NIBS	$2.50
AR-COP41406 REFILL CARTRIDGE A COPIC MULTILINER SP (0.03 0.05 0.1 mm)	$2.50
AR-COP41413 REFILL CARTRIDGE B COPIC MULTILINER SP (0.2 0.25 0.3 0.35 0.5 0.7 mm & brush)	$2.50

AIR MARKERS

705 ABS-1 Kit

ABS 1 Kit COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. It comes with 1. Air Grip (where the pen goes in) 2. The air adapter (where the empty canister that the air grip screws on to. This canister is just a reservoir it does not contain air.) 3. The airhose (this connects from the bottom of the air adapter to the top of the aircan.) 4. The aircan B0.5. The air can holder (a foam square with 3 holes in it so that you can stand the different sizes of aircans.) This kit has all of the components in it for someone who would like to have portability but have to option to connect it to a compressor.

AR-COP705 ABS-1 Kit $72.95

Airbrush Marker Starting Set ABS-2

Set ABS 2 COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. The Airbrush tool creates little or no mess and allows for nearly instant change in color. It is simple to use just attach one end of the COPIC Airbrush hose to a standard airbrush compressor and the other to the COPIC Airbrush adapter and you're ready to go. A compressed air can that attaches directly to the COPIC Airbrush adapter is available for portability. This is the portable version of our airbrush system. The ABS-2 Kit comes with a D-60 can of compressed air and the Airgrip. This item is great for the artist on the move. ONLY the D-60 aircan can be attached directly to the air grip because of some special tubing inside the can. The other sizes of aircans 80 and 180 have to be attached to the hose and then to the air adapter. They hold more air but are not so portable.

AR-COP710 Starting Set ABS-2	$29.95
AR-COP720 Starting Set ABS-3	$36.95
AR-COP730 Airgrip	$22.95
AR-COP740 Air Adapter	$14.95
AR-COP750 Airhose 1/4 to 1/8	$28.95
AR-COP755 Airhose 1/8 to 1/8	$26.95
AR-COP760 Air Can D-60 (7 to 8 minutes of use)	$11.95
AR-COP763 Air Can 80 (15 to 20 minutes of use)	$10.95
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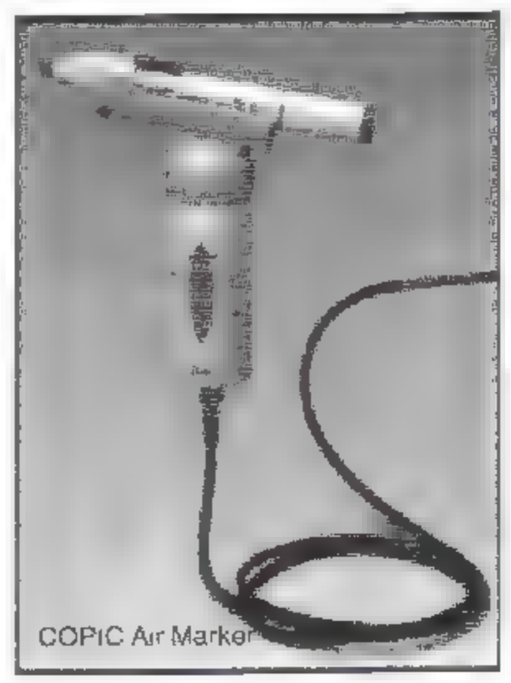

• COPIC DRAWING PEN F01

Permanent, waterproof. Stainless steel tip, line width 0.1mm (depends on drawing pressure), Idea for lining and lettering. Works great with rulers, disposable.

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G pen is very e astic and draw ing main ines or f ash ine
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Maru pen is good for drawing details
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• Deleter Black 2
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AR-DEL 3410004 $5 40

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- **AR-DEL3115010** Neopiko Line 1
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Neopiko L ne Pen each **$3.50**

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• Neopiko-2 Marker 36 color Set
36 - colors Coffee ivory Blush P nk, Powder Pink, Light Brown, Ocher Beige Naples Yel ow, L ght Orange Pink Beige Apricot Beige Sun Tan Anise, Sweet Pink Orchid Pastel Blue, Ce adon Celery, White lilly, Opal Green Pale Violet, Mauvette, Saxe Blue, Pale Sky Sepia, Garnet, Old Rose Cobalt Blue, Periwinkle Ever Green, Elm Green Holly Green, Eggplant, Violet, Pumpkin Cocca Brown
-AR-DEL-3110203 $100 00

• Neopiko-2 Marker 72A color Set
72 colors - Pale Pink, Shell Pink Peach Cora P nk, Sand Paste Peach Flesh, Sa mon P nk Ma ze Sun ght Yel ow, Cream Brown Gold Terra cotta Autumn Leaf Maroon, B ack Ye low Ochre, Dark Brown Neutral 1, Neutra 3 Neutral 5 Neutral 7 Neutra 9 Pa e Yellow Pa e Lemon, Aqua Green Baby B ue, Pa e Green M st Green Pale mauve, Pa e Lilac, Pa e Blue, Solvent, Baby Pink, Baby Green Aqua, Med Blue Turquoise Rose P nk Sa v a Blue, Steel Blue Spring Green V vid Yellow Moss Green Lavender, Tropica Dull P nk Dandelion, Sky Blue Pink, Tabacco Brown, Vivid Red Ultramarine Vivid Green, Olive Green Iris, Orange Cherry Pink, Emerald, Peacock Green, Cherry Red Mustard, Burnt Umber, Crimson Poppy Red, Onenta Blue Jungle Green French Blue, Vermilion Royal Purple, Viridian
AR-DEL3111111 $180 00

• Neopiko-2 Marker (Gray Set)
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-AR-DEL3111112 $180 00

• Neopiko -2 Marker (Skin Set)
12 colors - 12 Color Pale Pink, She Pink Peach, Coral Pink, Sand Pastel Peach Flesh Sa mon Pink, Maize, Sunlight Yellow Cream
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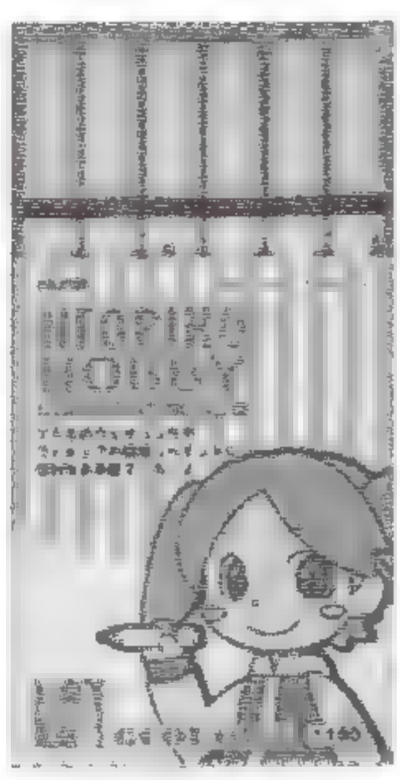

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AR D10167 $9 99

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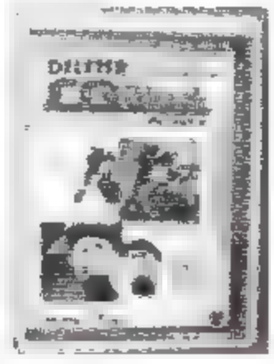

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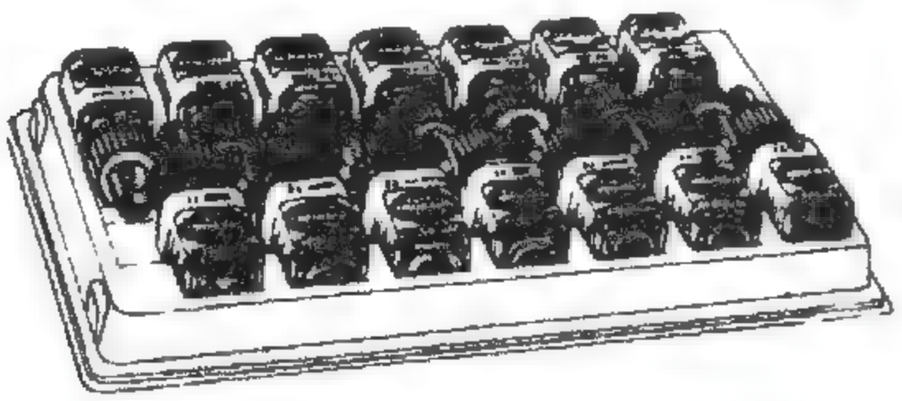

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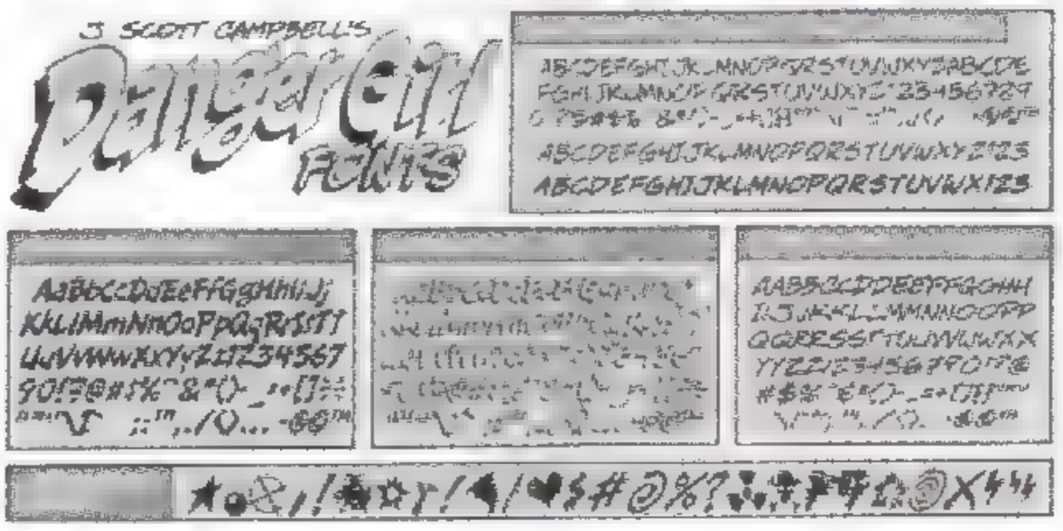
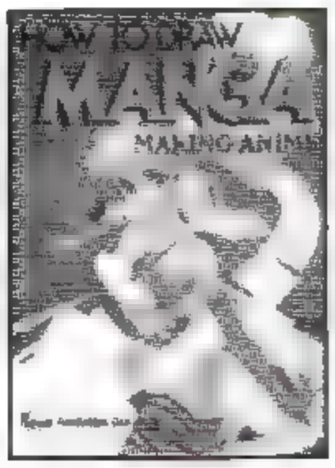


ART BOOKS



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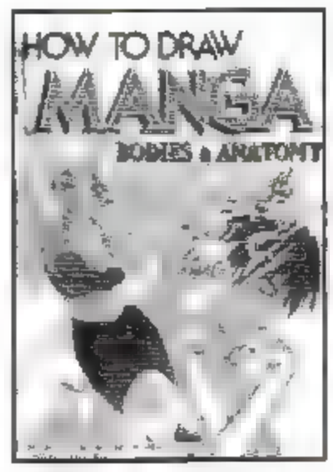

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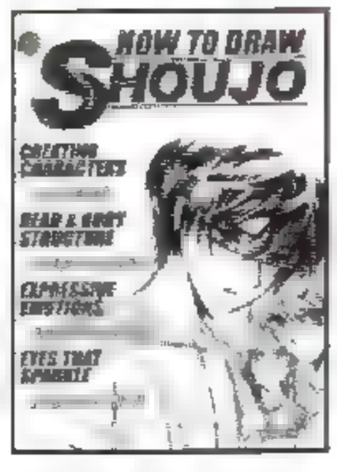

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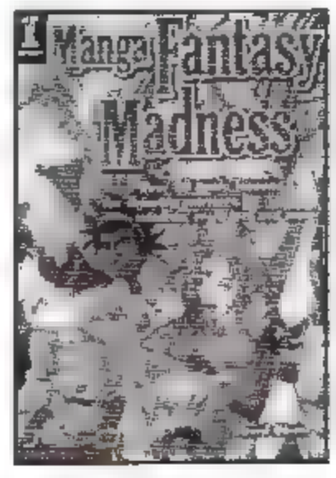

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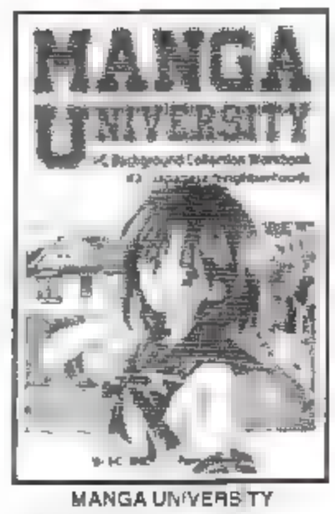

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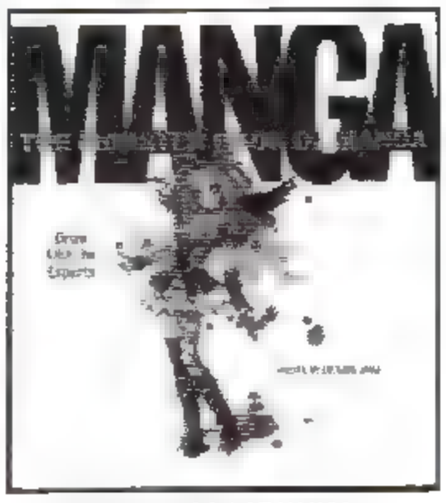

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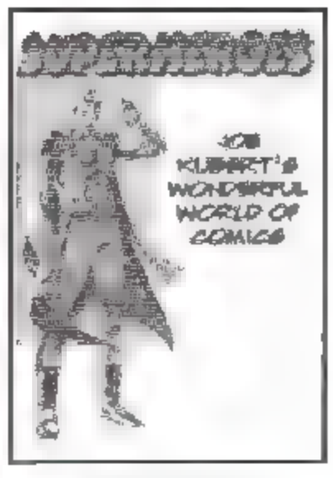

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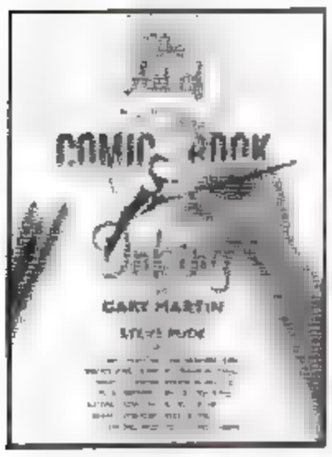

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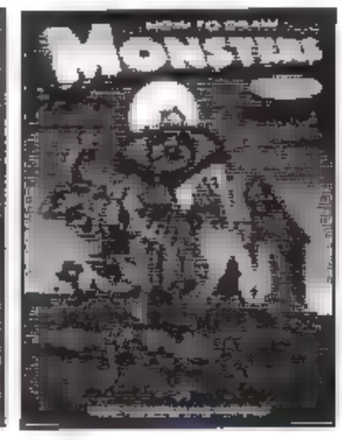

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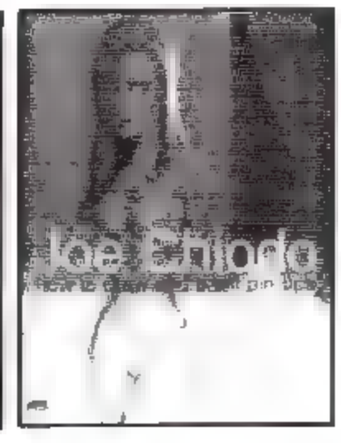

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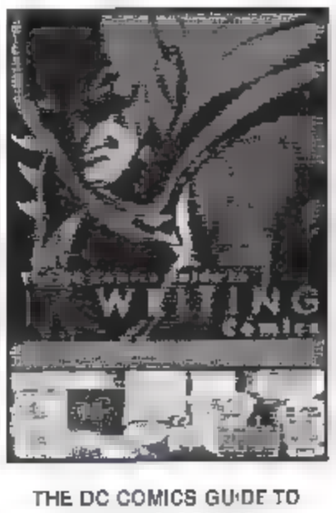

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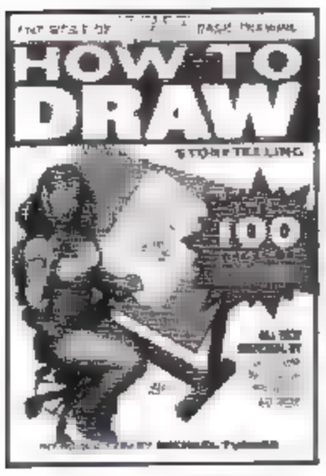

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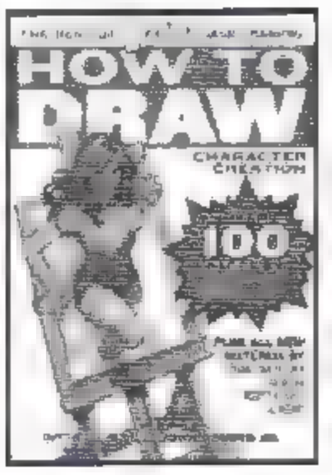

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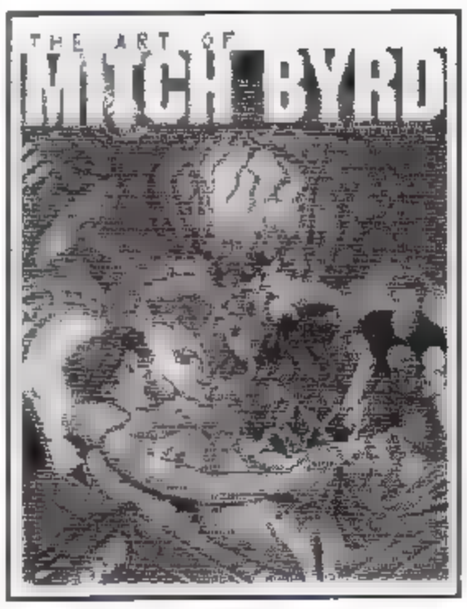

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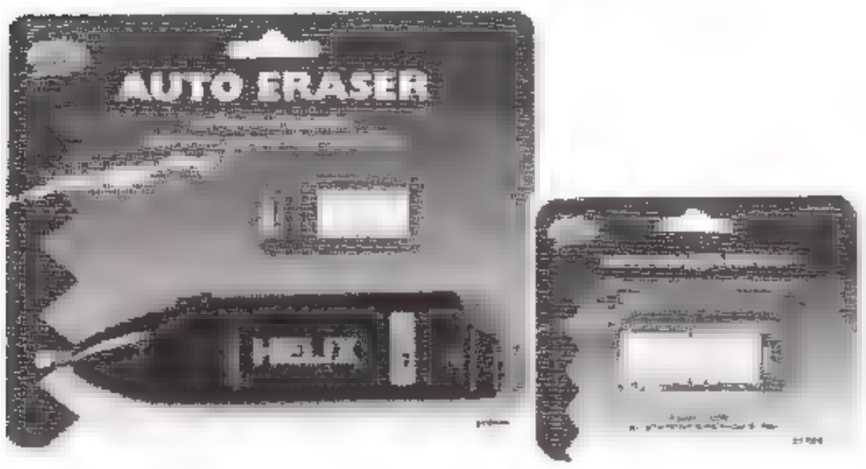

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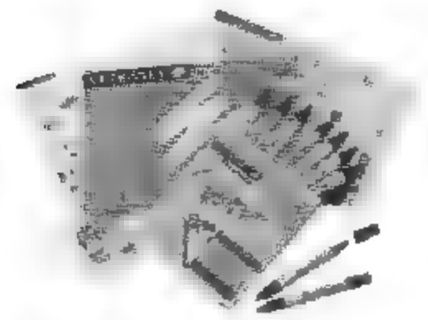

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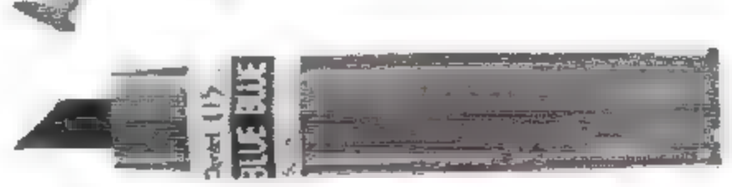

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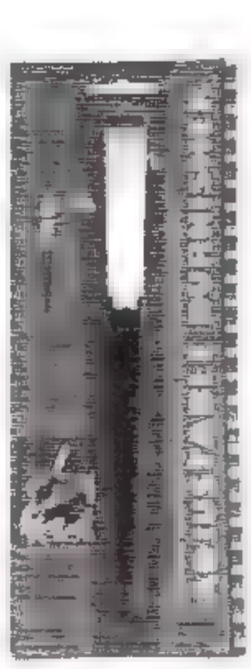

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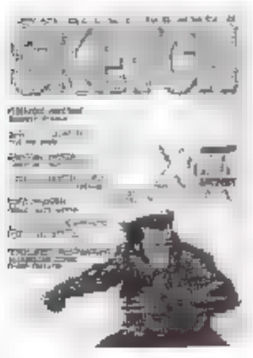

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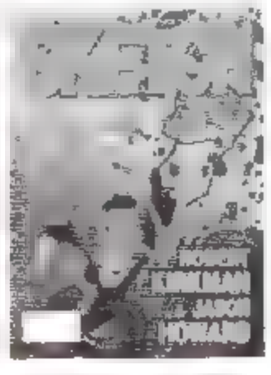

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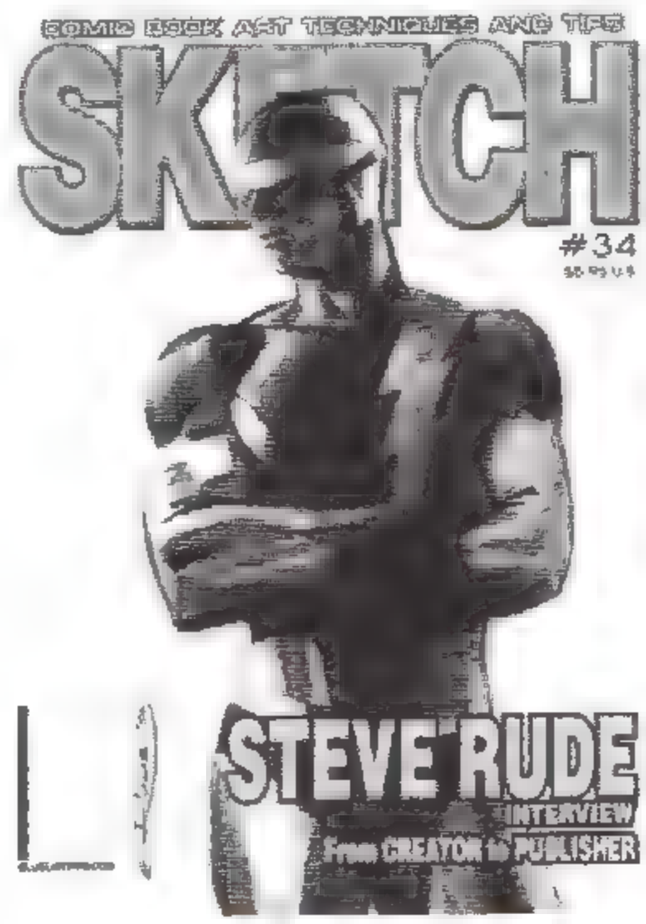

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Carving a Legend: Sculpting Wolverine

by Rudy Garcia

The subject for this article is the Wolverine Icon Bust by Diamond Select Toys. This will include a detailed description of the entire process from concept drawing to finished art.

The first step in creating a licensed character, in this case for Marvel Comics, is to gather a great deal of reference, both comic and realistic. For this particular bust, the concept drawing or control art was supplied by Art Asylum. Since the control art I received consisted of front, side and back views of the character, I only had to compile the "realistic" photo reference. I use muscle magazines found at local bookstores as my photo reference. Once I post the reference material in clear view of my work area, it's time to get to work.

To begin, I roll out a ball that I will use for the head. Next, I make a rectangle with a slight taper on one end to use as the body. The arm is basically a worm shape that I attach to the body with a waxing pen. I use a sculpting compound called Castilene, which is a wax, and Plastilina based clay. I use the microwave to heat the clay to allow it to become very pliable and easy to shape. Once the Castilene cools it will harden.

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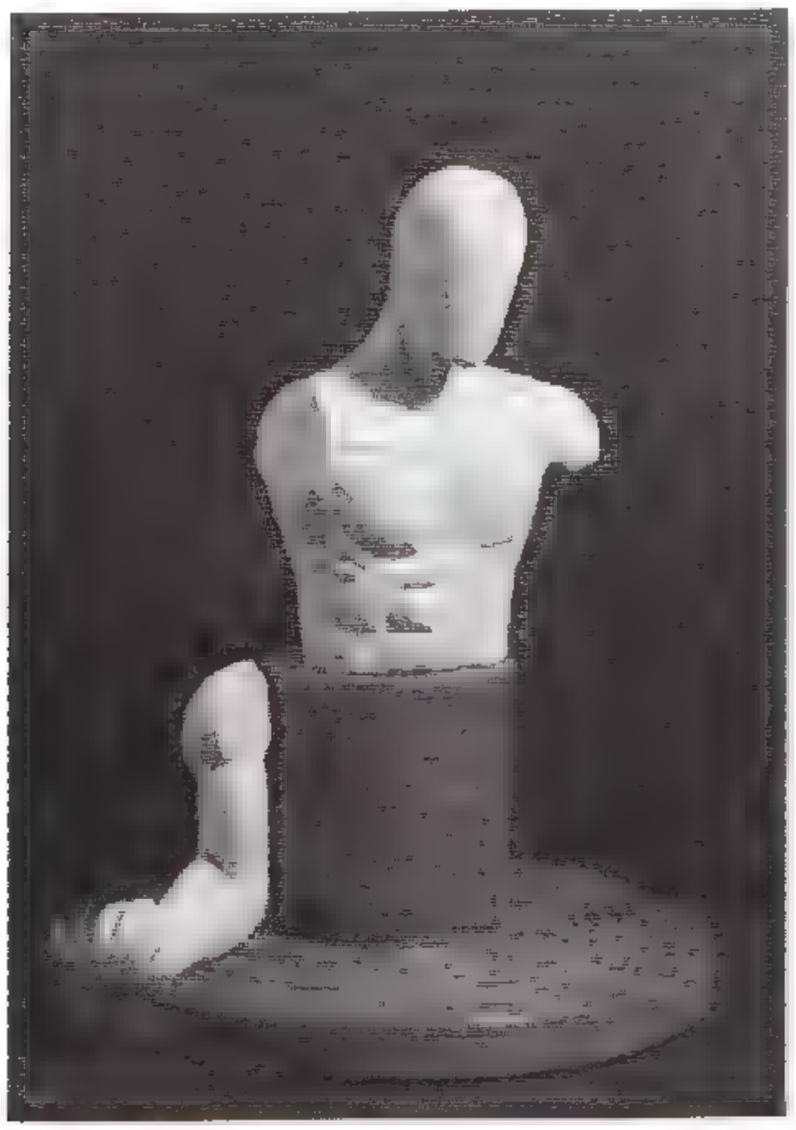
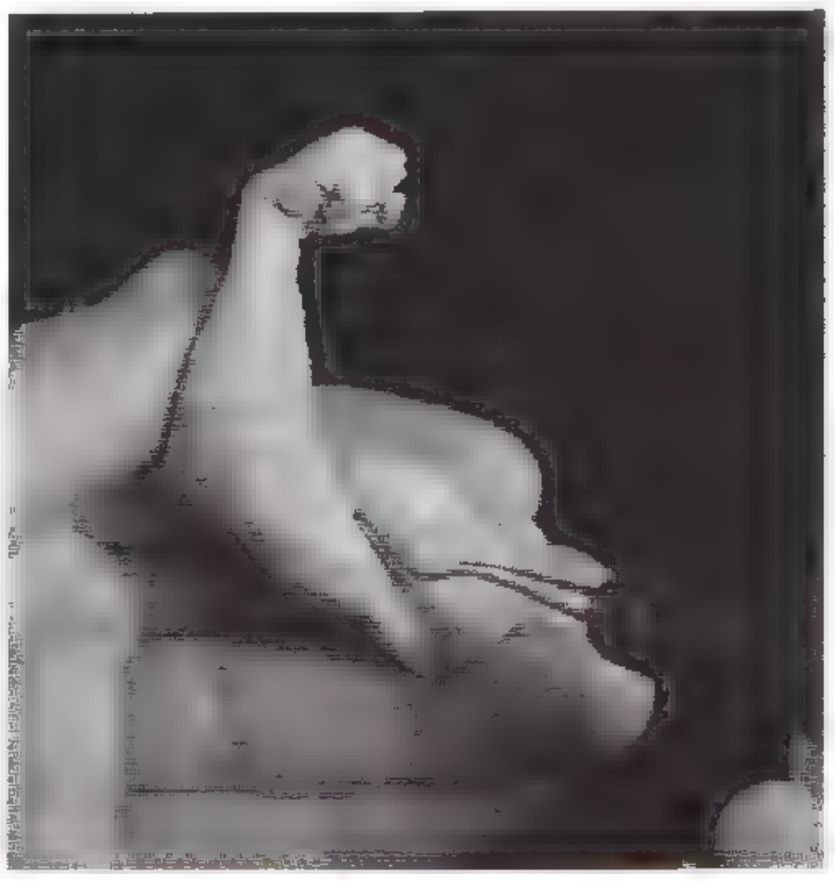
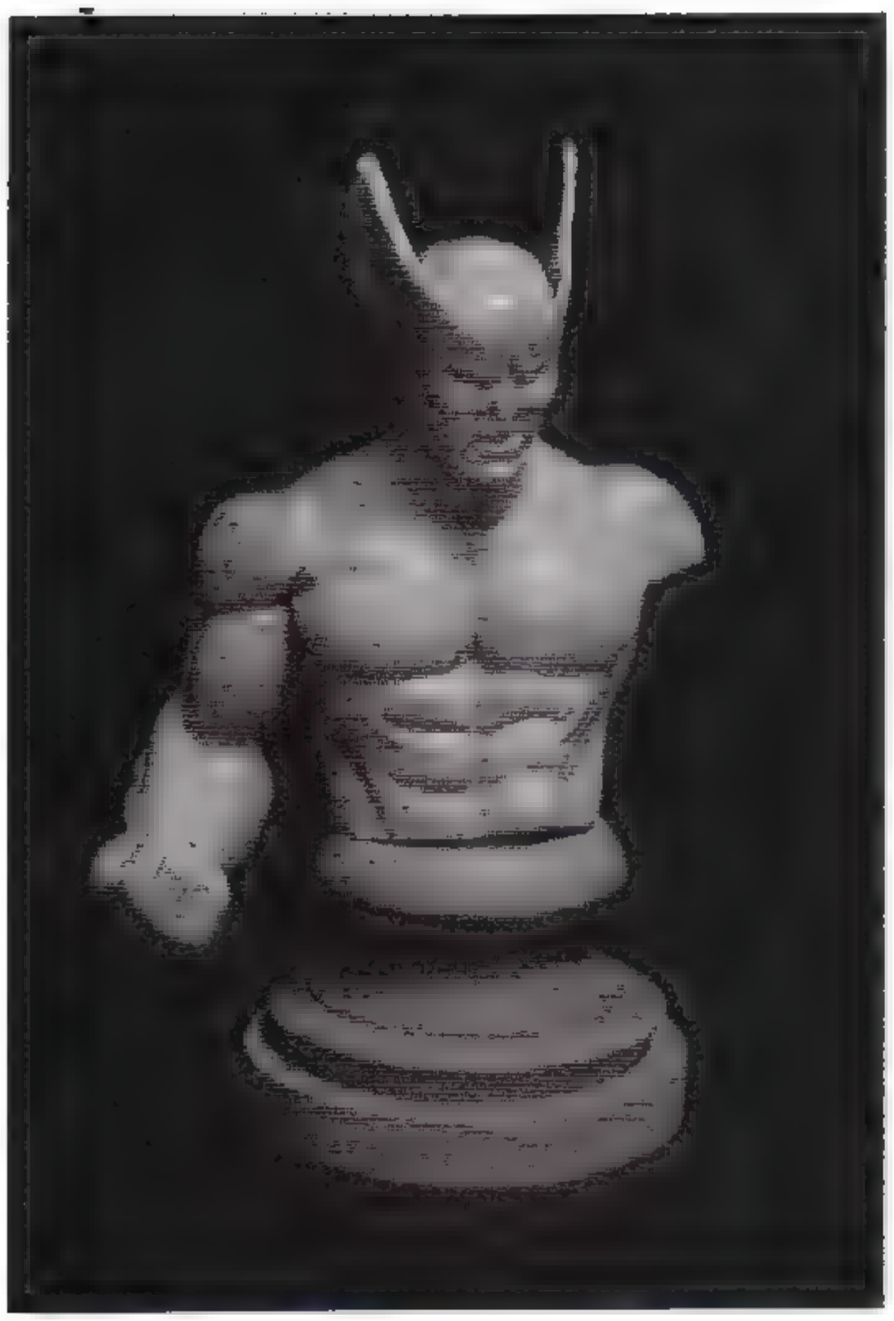
As I move along in the "rough out" stage, I introduce a series of tools to the clay, such as half inch X-Acto chisels, dental tools and sandpaper to get the figure "blocked out." Using the realistic photo refer ence from the muscle magazine, I apply the muscles loosely in their designated groups over the blocked out form. This will give you a chance to add or subtract mass if necessary. During this stage it is very helpful to check your progress by holding your sculpture upside down; this will point out any asymmetry in the form.



At this point, I cut the arm off at the shoulder for molding purposes. I also fit the joint with a square peg for strength and registration in production. I find it easier to cut the arm off in the initial rough out stage as opposed to cutting the finished piece apart and compromising some of the fine detail.

It doesn't take long for the character to take shape as one muscle group flows into another; this is the detailing part of the process. Paying close attention to muscle detail, I take a pen torch and very lightly melt the muscles into one another, making sure that I don't hold the torch on one spot for too long as that will surely turn the muscle mass into liquid. Instead, I move the torch in a circular motion or back and forth. After allowing this area to cool for about a minute, I go back with my heated "golf putter" dental tool and slightly feather the muscles.





After checking the symmetry to my satisfaction, I take superfine sandpaper and carefully take down any rough or irregular spots on the sculpture. I then move onto the ultra fine detailing which includes the vascular detail of the muscles, facial features, skin texture and costume detailing.

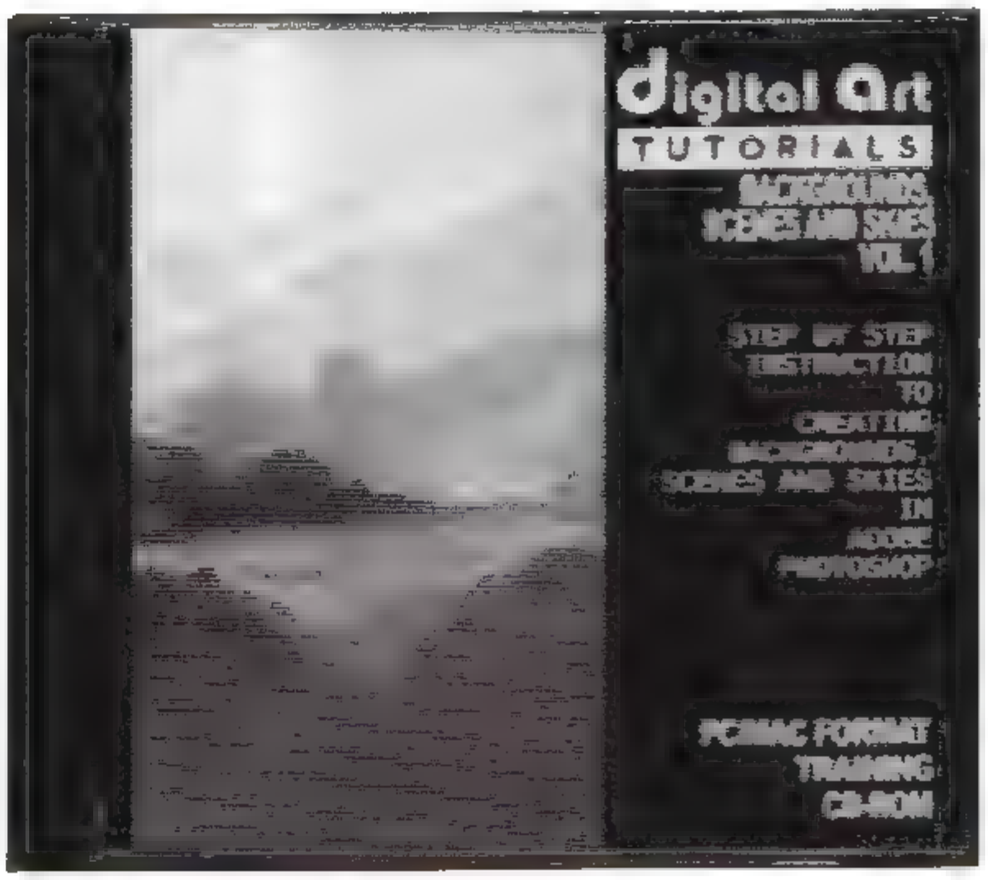
Upon final inspection of my sculpture, I notice that there are a few areas that need a small amount of smoothing out. Since I cannot use a torch due to the delicate area I use a brush and lighter fluid. This enables me to "clean up" small areas of the face and tiny crevices in the muscle cuts. I also brush over the entire sculpture with a small amount of lighter fluid to give it a final cleaning and to decrease the amount of "shine" on the sculpture. I use the lighter fluid sparingly as using too much can turn the clay slightly gritty.

The base of the sculpture is made from a material called Renshape. It comes in different densities and is great for lathe turning, sanding and drilling. A local artist who "turned" the base on a lathe created the base for this sculpture.

I join the base to the torso and the piece is now complete. I submit photos to Diamond Select Toys for final approval of the sculpture.

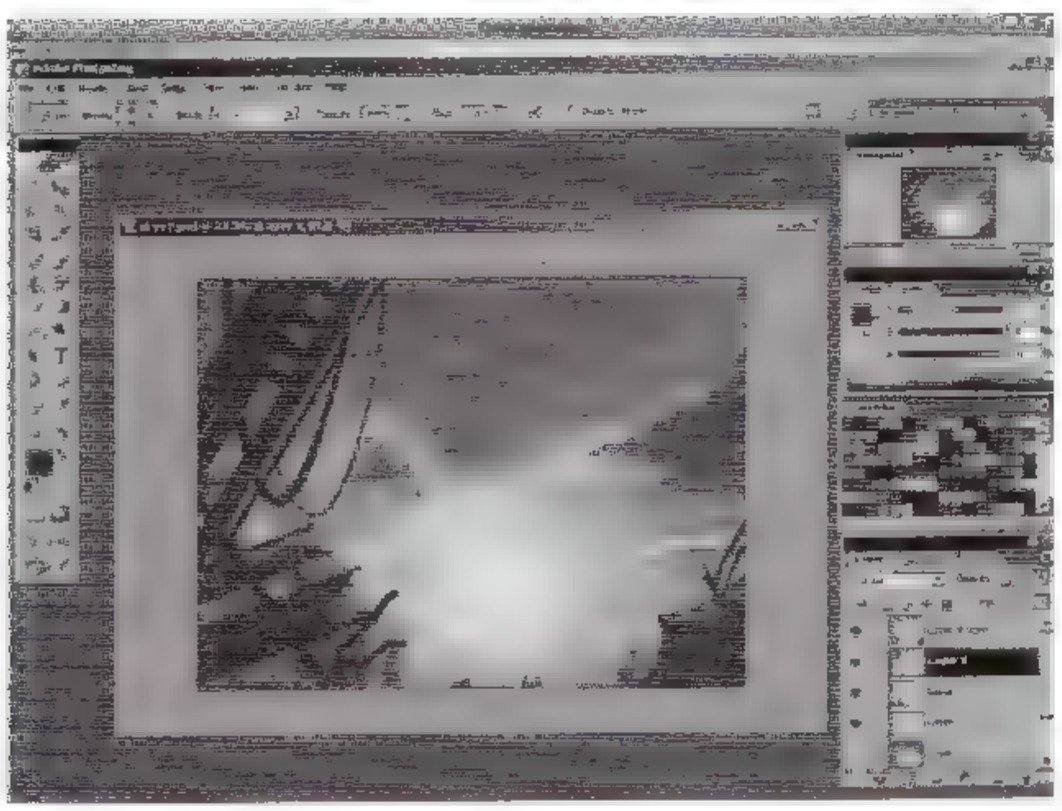
Digital Art Tutorials Review
Backgrounds, Scenes and Skies vol. 1

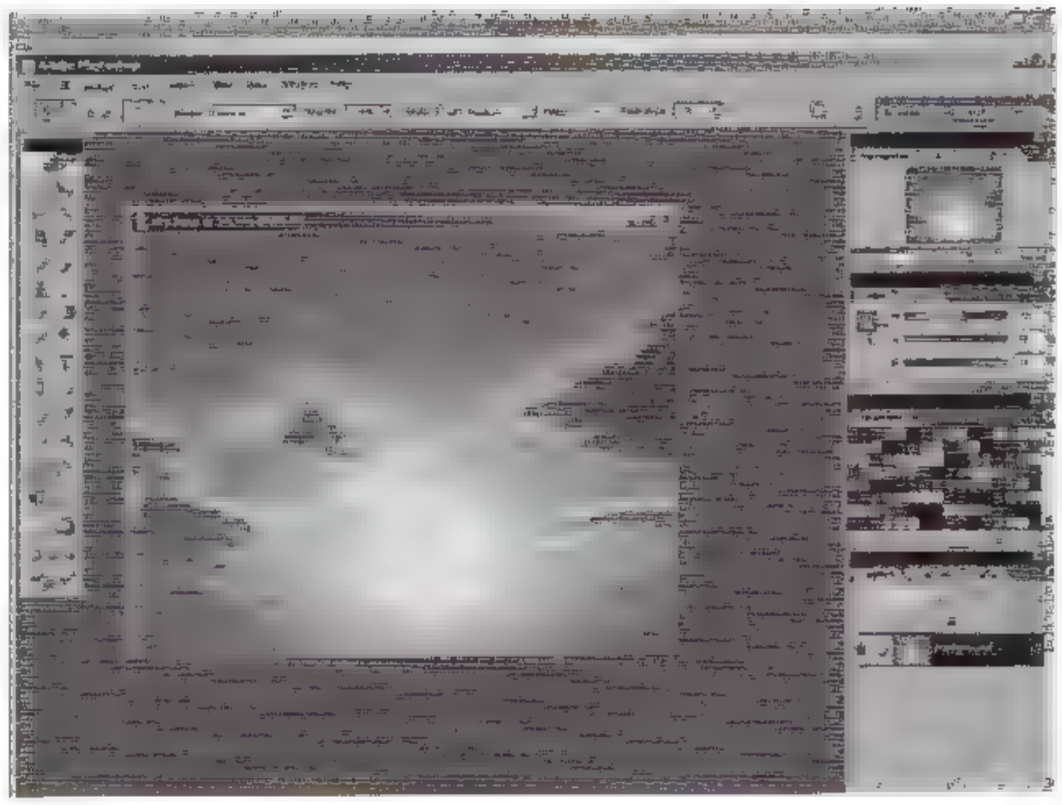
by Robert Wayne Hickey

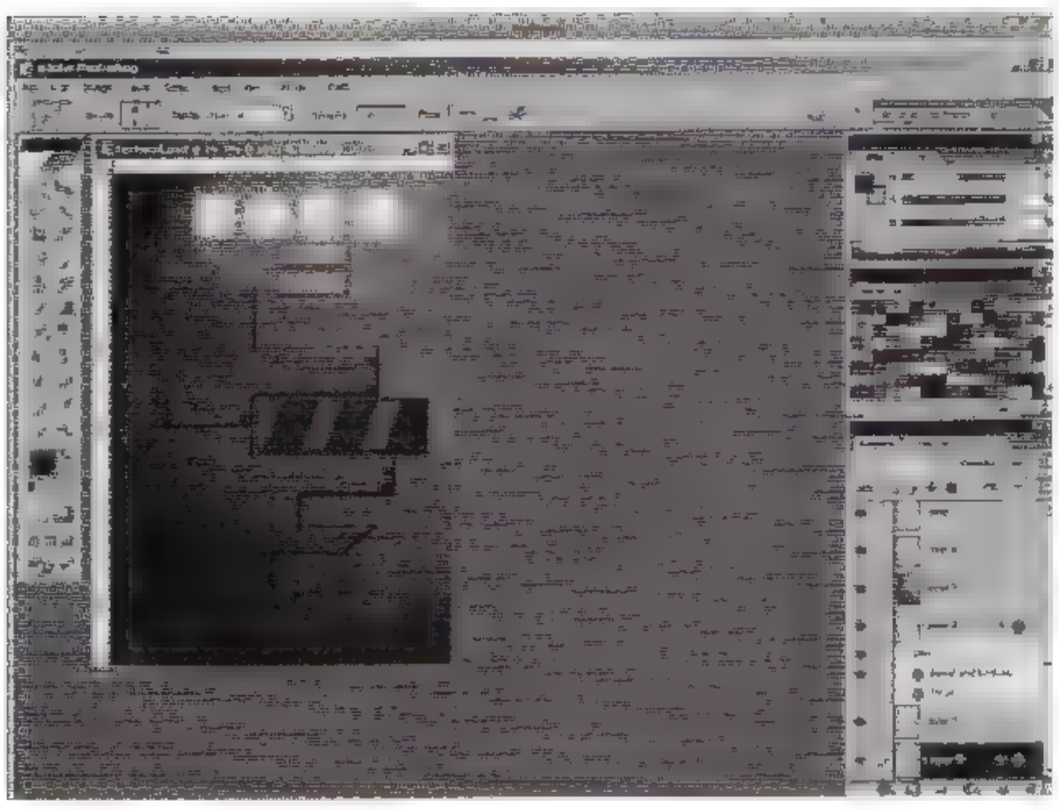


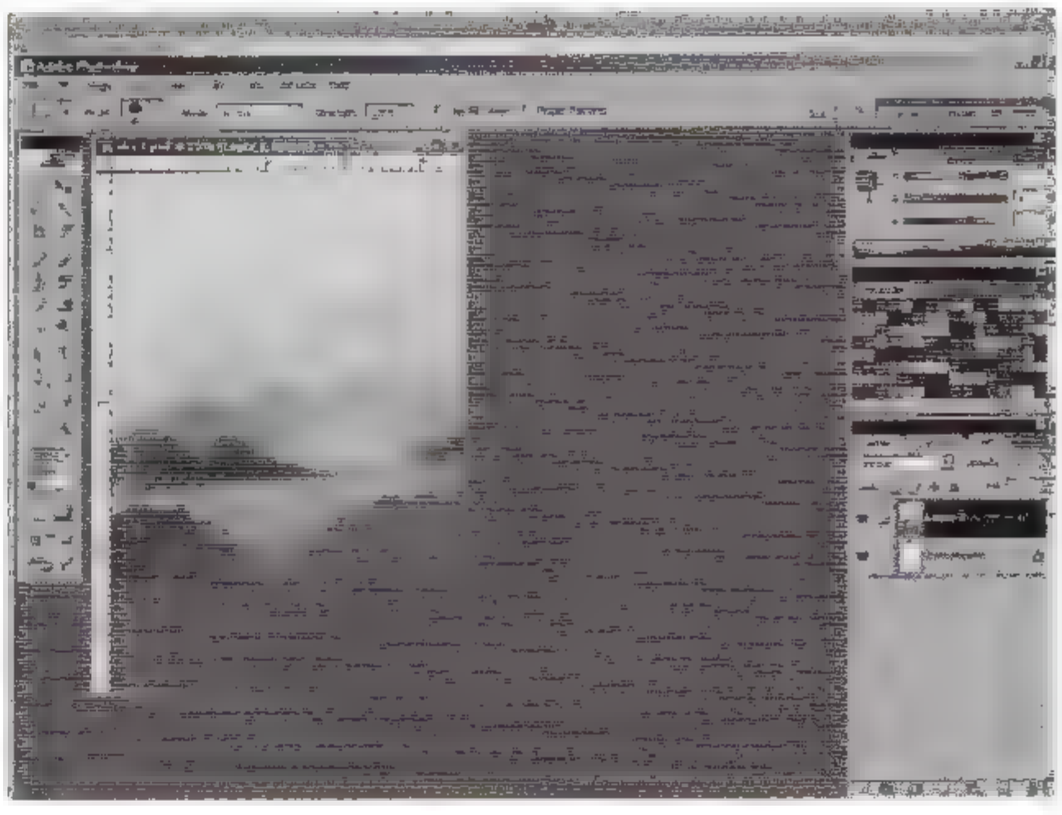
This video from Brian Haberlin and his Haberlian Studios covers creating Backgrounds, Scenes and Skies is a great addition to your reference library. As in the past the video has many details and how to in using the digital medium in creating great comics and artwork. The disk also includes many extras such as sample artwork, brushes, color swatches and manual.

Brian describes in terms that "anyone" can understand about using photoshop and it's tools in creating great visual artwork.









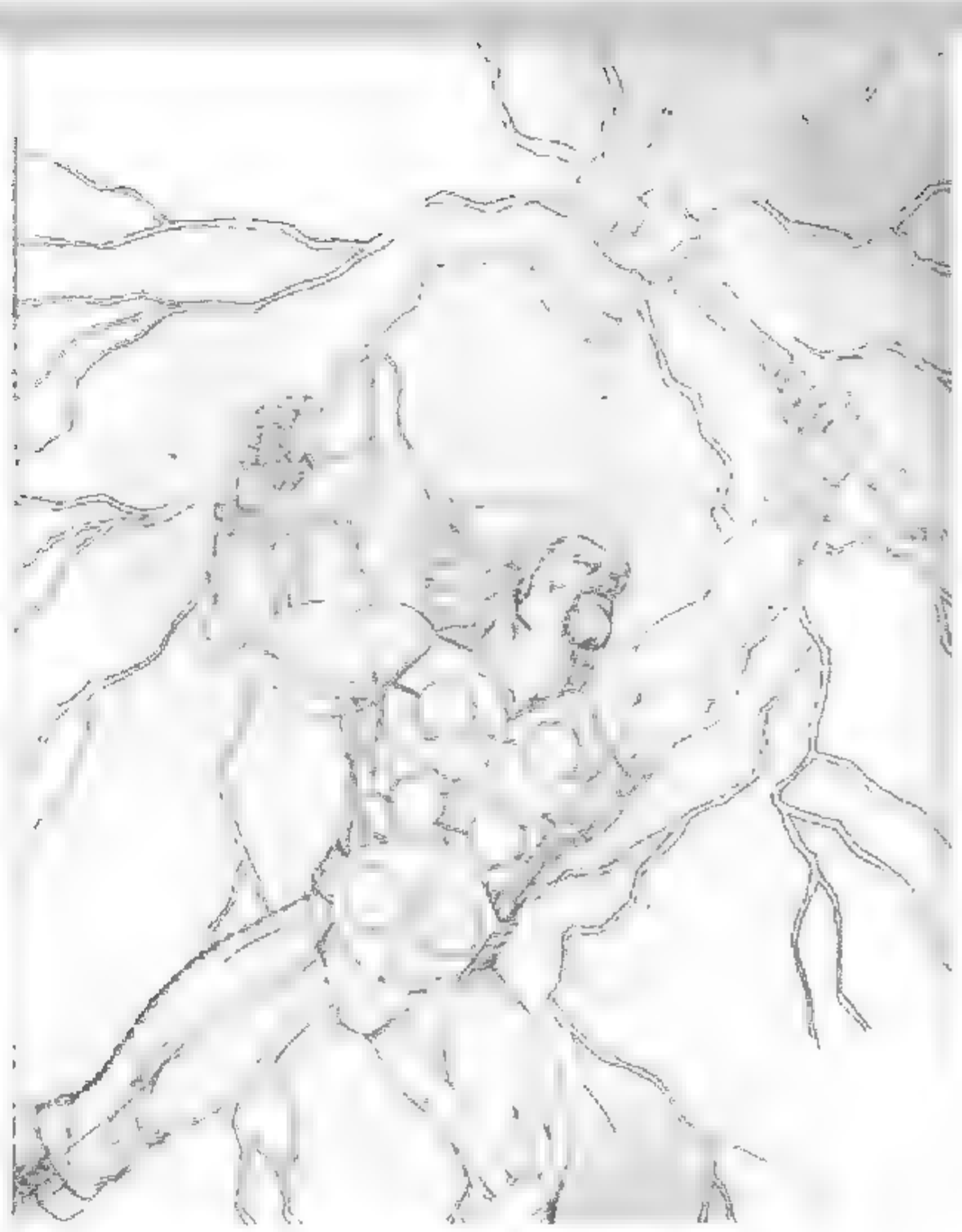
Designing a Pinup: Ultimate Thor

by Jason Baroody

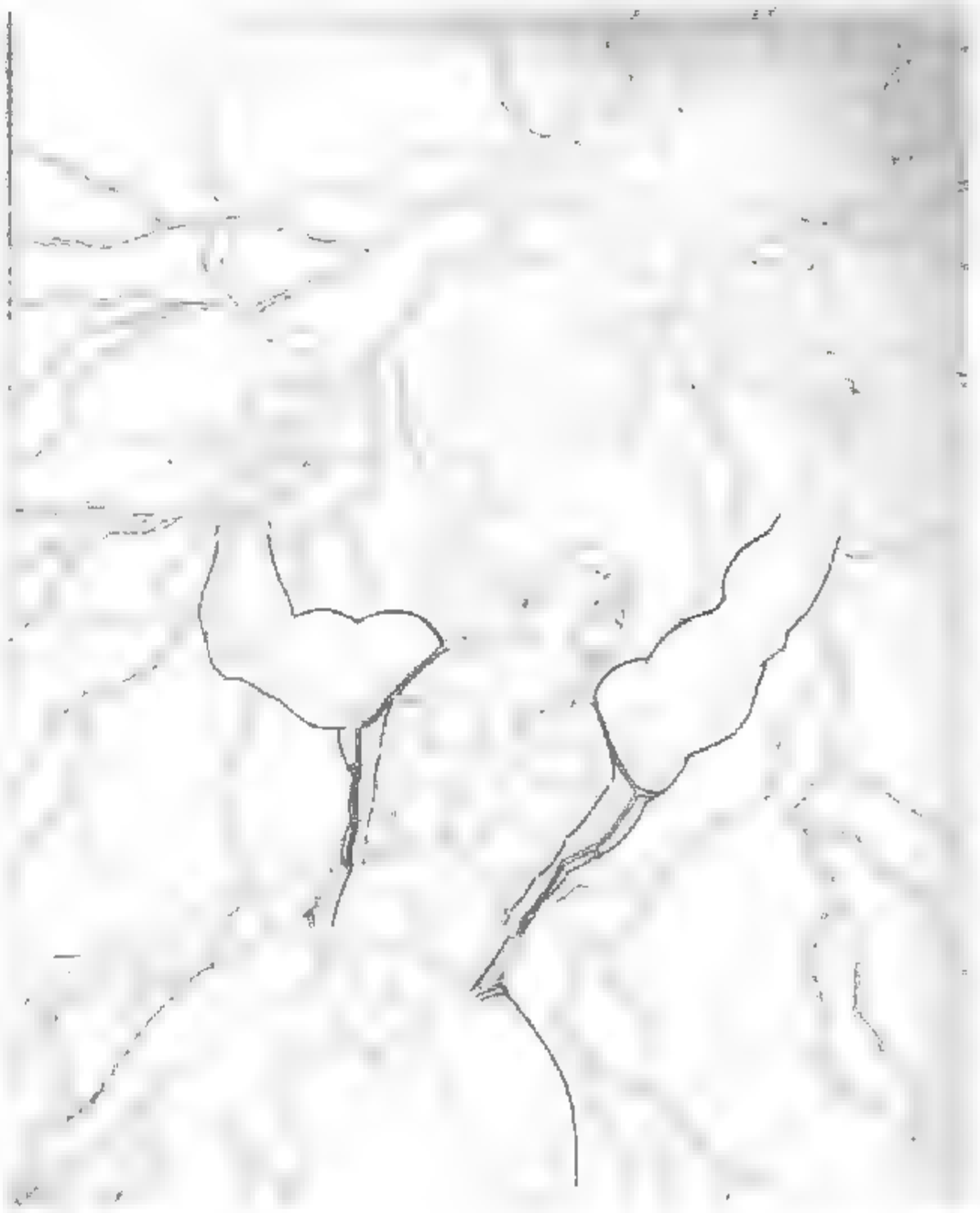
First off, I start with an outline of the main image. I want a feel for what the focus will be, even if it changes later on in the picture. I'm using a Faber-Castell 3H pencil. I find it holds a good point, and the lines erase easily for me.

Now, I begin to add some details to the picture. I haven't drawn the face yet. A lot of people draw faces first. I usually save them for last.

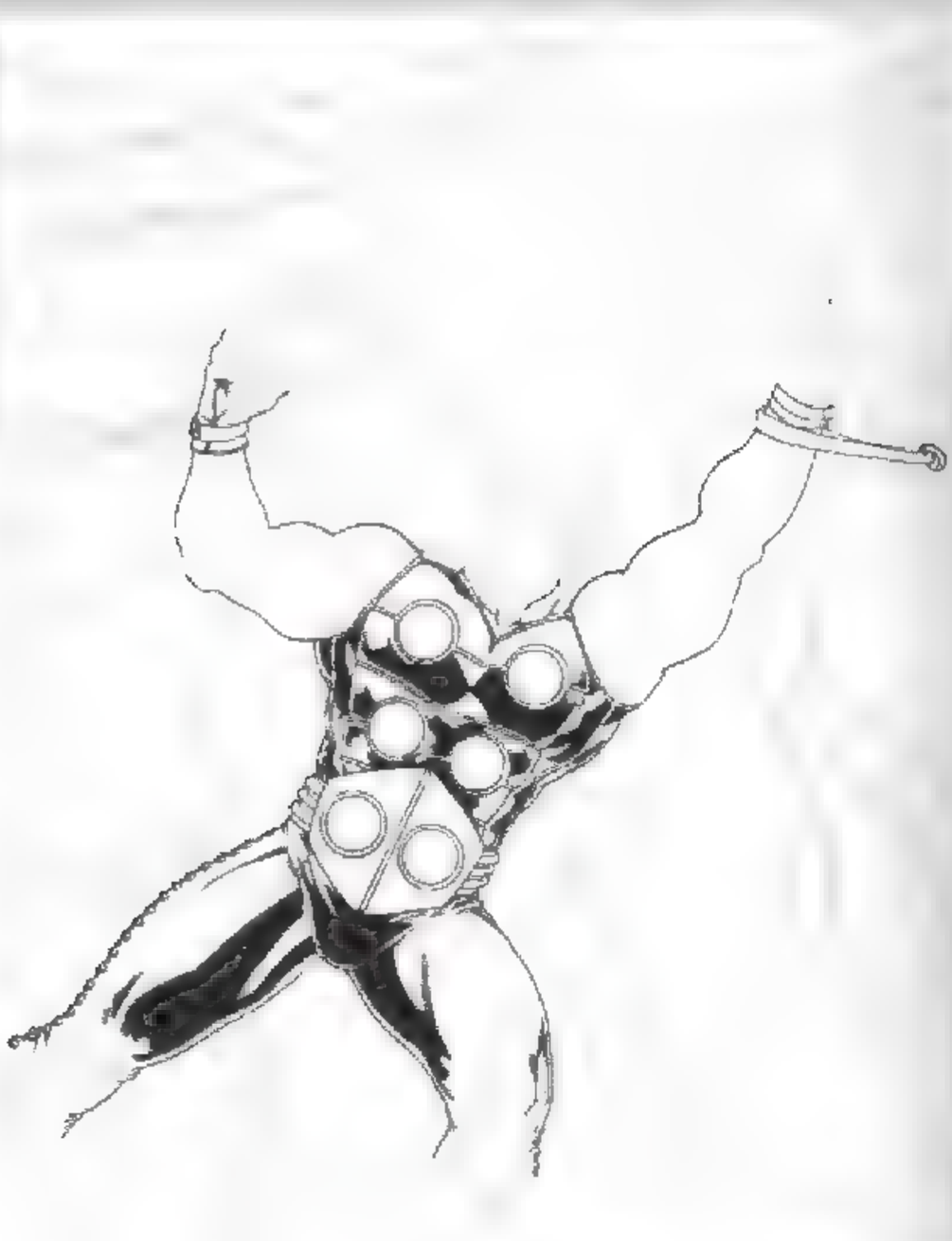
Here I've added most of the figures details and worked out most of the image.
Since I'm inking it later, I don't fill in the black areas. There's no need to since I know where they will go.



The background image in this case will be lots of lighting strikes. At this point, the pencils are done.



Now for the inks. Much like the pencils, I will start inking the outline first and work my way in. I'm using Microns and Sharpies. I'm not an inker, so it's what I use.



Once the main figure is inked, I look it over and search for any corrections I want to make.

Next, I ink the background. For this picture I wanted to try something different, so to make the lightning strikes, I needed a less solid line. I soften the edges with a grease pencil or china marker.

Now a little Photoshop to crop the image and adjust the blacks. Oh, and I used the diffuse glow filter to tweak the lightning.
That's it. Hope you like this Thor illo from Marvel's ***Ultimate*** books.

Respect:

PUBLISHING "INDY" COMICS

by Thaddeus Branco

The process, if there is one, in running an Indy comic studio? To each his own. This is just how First Salvo works.

First Salvo began many years ago during the comic boom and the ensuing collapse. Persever ing, we are currently ramping up new production on two mainline titles, ***Danger's Dozen***, drawn by Norm Breyfogle of ***Batman*** fame, and ***Contract***, by the equally awesome Dave Ross. Colors for the ***Dozen***, we should note, are by the new and talented Gabe El-Taeb – a passionate fella!

Danger's Dozen tells the tale of post World War Two veterans made mad adventurers of the extreme, led by the bomber ace, ***Boss Aman***. The series and original graphic novels will be our main focus, with release dates to be announced at www.firstsalvo.com – on our forums, and perhaps here in future issues of Sketch!

Contract follows the bounty hunters of ***Stellar Rangers***, led by **Jesse Garrett**, beginning with a short mini-series in which organ thieves kidnap a young girl. Jessie and her Rangers must find the young girl before... she's sold up.

How do we go about creating these mad stories? The ideas come first, with a good amount of obsession. To make it all work, the production is a constant focus. The ideas flow and must be put down on paper or in digital form so that they aren't forgotten. In our case, the creators run the show, and collaborators and freelancers work from the direction of the partners.

Ideas are discussed and the plot and theme noted. After all the characters and events are put down – on a list of elements we wish to see in a story – a proper write-up is made. From this, the script is broken down. If a Salvo Partner is drawing, the script is still quite loose as work begins. Dialogue is decided for placement in layouts on the page. These are tight thumbnails, generated and simulta-neously drawn with letter placement. With our professional artists – the scripts are tight and the dialogue is considered and sometimes

placed by the artist for approval prior to final penciling and or inking.

Pencils are scanned and stored as digital files. Pencils are inked from original pencils or from blue-line-printed scans of pencils. Physical inks are scanned, although some of our collaborators are skilled at digital inking and darkening of pencils in the computer – with programs such as Photoshop. And some draw exclusively in the computer, from start to finish!

Flatting is performed on the inked files – which is the simple placement of large areas of flat colors to make final coloring easier for the colorist. The colors are then completed in Photoshop and stored once more as digital files. It is efficient and very economical to send pages as digital files. Pencils as grayscale TIFFs at 600 dpi; inks as 600 dpi bitmaps (sometimes as tiffs) and color files as 300 dpi CMYK files. 'CMYK' being the color inks for printing; CYAN, MAGENTA, YELLOW and 'K' for black.

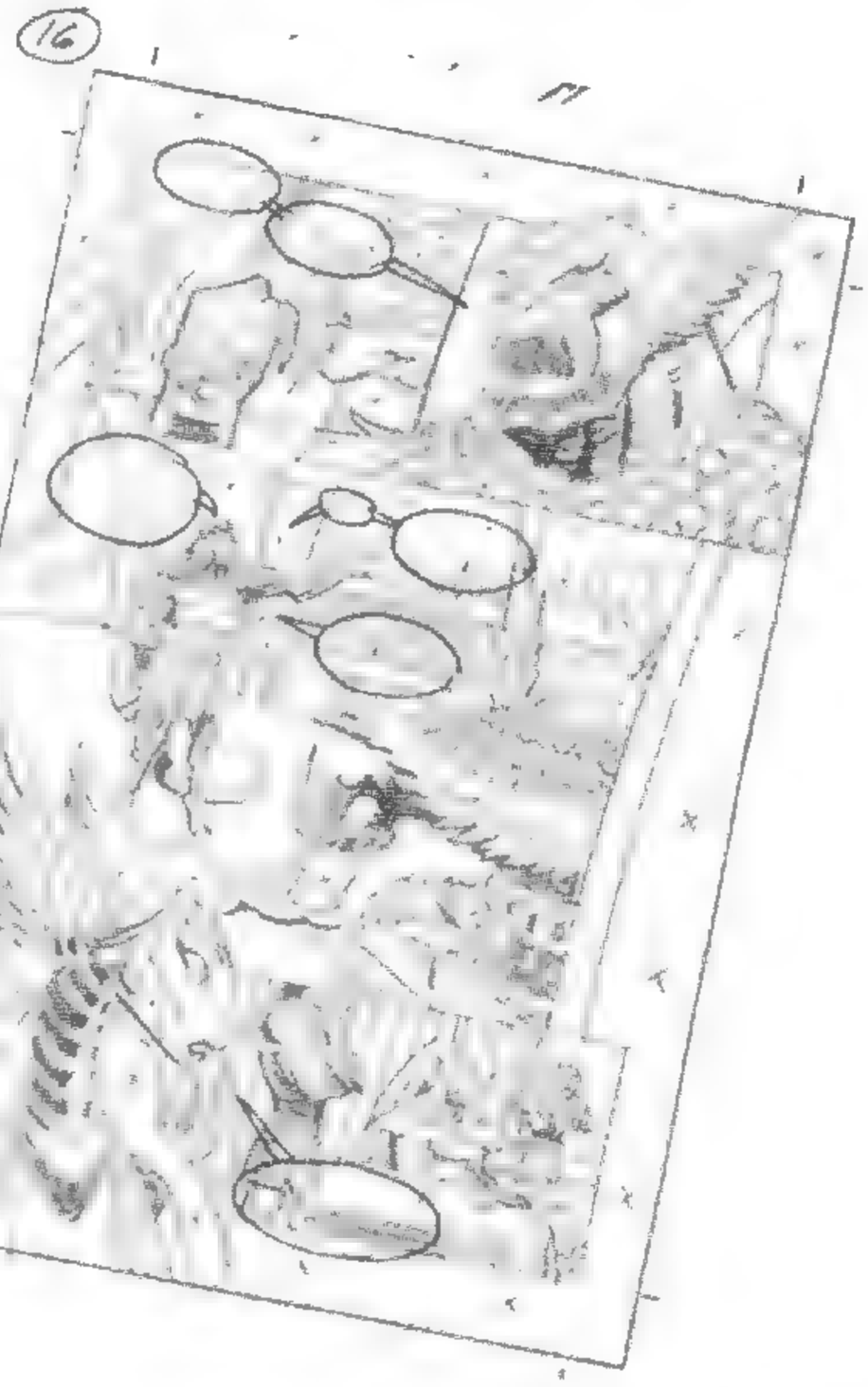
Of course, lettering can't be forgotten, for comics are a mix of words and pictures! Letters and balloons are (for us) finished atop low-resolution versions of the pencils or inks as production continues. This is done in Adobe Illustrator with custom computer fonts. Letter ing is an art and a storytelling tool all its own.

We have hand lettered in our past, and those who do this best are true artists!

You'd think production was the hardest part of publishing comics. It can be – what with writer's block, unworkable pages, or artists struggling for inspiration. There's humidity and curling paper; ink saturation problems and all the time lost by these. And let's not ignore the horror of files being lost or computers crashing! Or even distributor and printer conflicts. Any of these can put a quick end to a comic's schedule and success!

In truth, the true problems can originate with the people – personality clashes, artistic integrity and creative passions in conflict. All of these must be avoided and the egos and tempers managed. As a publisher or editor, the problem is not in keeping to budget, generating sales or juggling multiple schedules. No, editing and publish requires working well with people (unless you are literally a 'self-publisher' – and even then, you have to work with distributors, printers, retailers, fans at conventions...). Working with and understanding each other keeps everyone on deadline and results in more inspired work.

There are many horror stories of disappearing, slow artists; or the opinionated, arrogant writer. Of colorists who



ignore fine details or the letterer who re-writes the script! Being a people-person won't avoid these disasters, but being a strict, fair collaborator, knowing your 'independent' comic is on the line, will. Put simply, success is impossible when working with negative personalities. No amount of polite behavior will solve these problems. BE polite, be professional and always pay the bills on time. If you work with responsible, dedicated and best yet – passionate – creators, then treat them with respect and treat them well. This is the surest bet to having a great creative team.

Respect must be given at all times, but if the publisher feels there is no respect being returned, or worse, none from printers, distributors or retailers – these comics will never reach readers, and it won't matter what readers may have thought. The purchasing power of your audience only goes so far if, as an 'Indy', you lack respect from the industry, or at any stage of production and distribution.

And respect and passion begins with you.

Now, as a special bonus, we have a short explanation of how our lead collaborator, Norm Breyfogle, produces his rarely seen pencil roughs! Art seen throughout this article has been generated from these first stages of loose pencils. Take it away Norm!

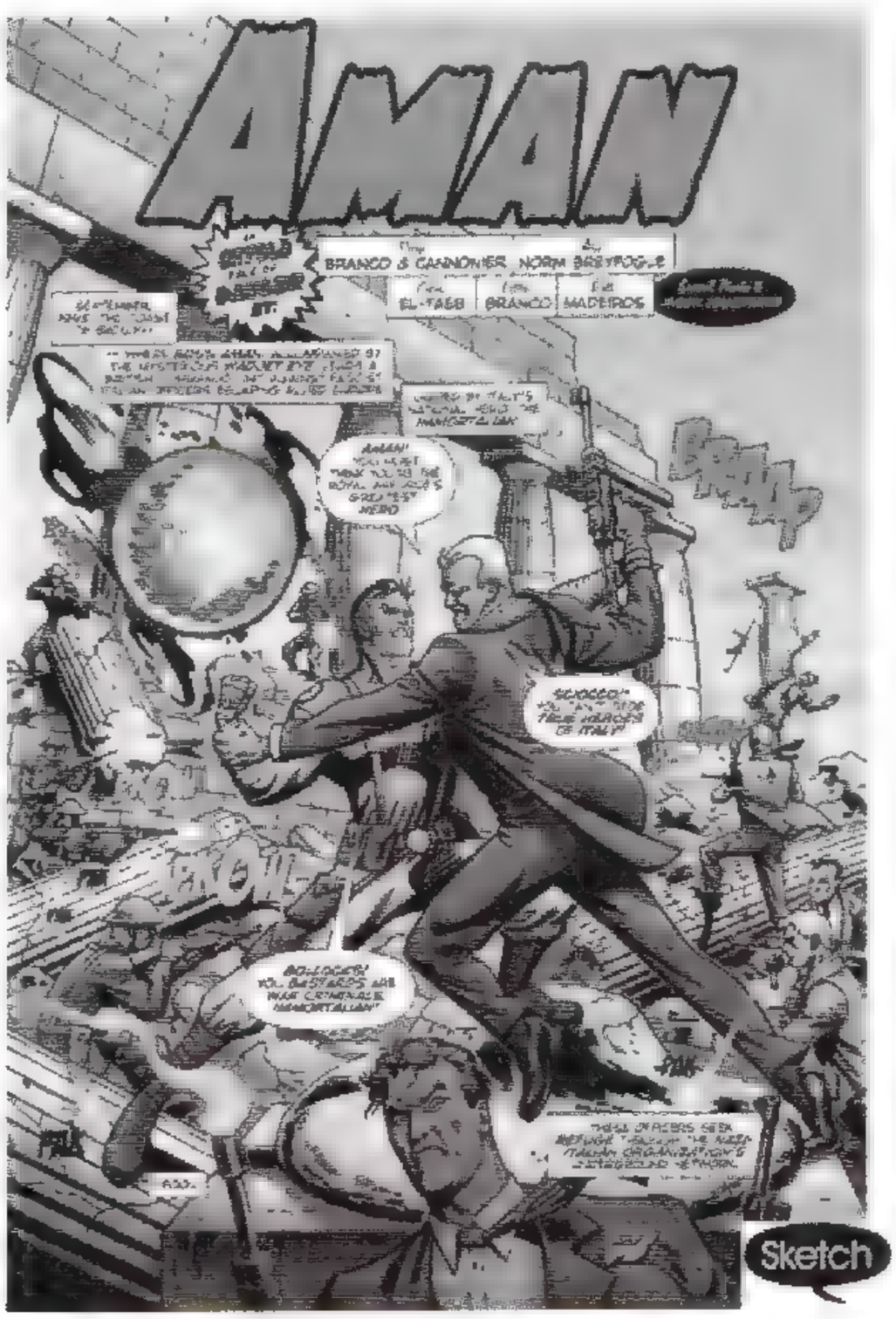
I've been penciling my comics pages at a size of 4.5" x 6.7" for years now, (whenever I ink myself,) which is just large enough for me to put in as much detailing as I need in order to ink it with little or no further pencilling required. (I thereby combine the thumbnail, roughs and final pencils into one stage). Then I blow them up to full size on a photocopier, and then ink them on a large lightbox. It isn't perfectly ideal and it took a little while to get used to, but it saves me a lot of time, and there's little to no resultant pencil lines or smudges on the final art to erase when the inking's done.

When I face the blank paper to design my thumbnail roughs, I first read the entire script (if I can; if it's available) and gather any visual reference I might require. Then I decide what panel or element on the page is the most important and/or the most dynamic. I try to envision a rough idea of the final page design with all the most important elements included and mentally prioritized. Then I typically start roughing in the first panel of the page, attempting to keep that vision in mind. Almost every time, I'll make some changes to my initial vision as the page works itself out on paper, and my 4.5" x 6.7" "finished" pencils usually are a combination of erasing and redrawing, cutting and pasting, or even (sometimes) photo collage.

I try to approach the entire page as one illustration rather than as a bunch of separate illos pieced together.

If I'm only penciling for someone else to ink, instead of inking it on the lightbox I pencil in all the detail on the lightbox (which is why I prefer to ink my own pencils: because the time I spend on fully pencilling on the lightbox is time I could just as easily spend inking on the lightbox instead).

And that's it. Thanks, Norm. We prefer this method Norm follows, as it allows final approval of pages prior to inks. Norm's also a very considerate person and respect flows both ways. So, that's all to say for now except – ***Never... the end!***



blue nepro com

WHERE GOOD ARTIST GO BAD!

Advice from former publisher Mike Gagnon, joined by Chris Ryall of IDW & Erik Larsen of Image Comics

by Mike Gagnon

CONTINUED from last issue...

6. Pay – It's a touchy and sometimes guarded subject, but before getting involved in the work of illustrating comics it pays to ask around and understand what kind of compensation you should expect to be offered for your work. A good place to start is a book titled "How to Self Publish Your Own Comic Book" authored by former Now Comics publisher Tony C. Caputo. It's full of in-depth info and also carriers a handy pay scale chart, just bear in mind that the book was published in 1997, so pay rates have gone up a bit since then.

The biggest thing to know is that you shouldn't expect to start out making top dollar. One of the most common mistakes I've seen a new artist make is refusing a job because they think they should get paid the same as a big name comic artist. Often new artists feel they are as good as or better than the pros, and therefore shouldn't work for anything less than those artists. What newcomers are failing to understand is that big name comic artists don't start out in the industry making top dollar. Any big name comic artist started out at the bottom of the ladder at the lowest pay scale, had to pay their dues and earn their reputation by turning out good artwork on time and build up a fan following. This can take decades to do. Many times when someone has made it and can begin requesting more money for their work it has less to do with their art improving and more to do with the years they've put in building a fan base and name recognition. Those artists are the people that can sell comics because their name is attached to it and they have a large enough fan base that will buy a comic just because that person did it. Those are the people who publishers can justify paying higher page rates to because those are the people that will sell enough comics for the publisher to make a return on their investment. This kind of recognition is built up over time and is created by building a reputation for quality art, meeting deadlines, and professionalism. This kind of recognition will not happen over night.

The harsh reality of it is that even when you do get your first big break, it's likely that not a single person who buys that comic will be buying it because of your name on the cover. They'll be buying it for the characters, the story, the content, and yes, maybe even it's the art that attracts them. You have to reward the people who buy your comic with a great experience and you have to create that experience repeatedly and every time someone picks up a comic you've worked on. In reality there are a large number of people who break in and have to work another job in order to make a living until, over time, they've worked up the ability to make a living exclusively on their page rates.

I can't stress this enough. It doesn't matter what art school you went to or how much you invested in that education. To get your break you still have to be willing to work for entry level page rates and work your way up, you can't start at the top. I get many new artists who've just graduated art school and turn down paying work because they feel it doesn't pay enough to help cover their investment in art school. Taking that position means you'll never break in. If you work like a professional you can definitely break into comics and make that investment in your education back. Just don't expect to make it back in the first year or even two.

Chris: "Unless you can take a time machine back to 1991, looking to get rich in comics is a pretty big mistake. But it's a great creatively fulfilling place, too. But it can also be a grind, doing monthly books—to sweat it out like that every month, you've gotta love what you do."

Erik: "Ideally, it's best to love what you're doing. The others are setting themselves up for heartbreak. Few creators strike it rich in this business. It's happened—but it's nothing you can count on necessarily."

7. Buying your way in – This one is rare, but people do try it. I once had a lady call me out of the blue (a no-no) to tell me about her horror project that she had finished. She asked me a few questions about the company (which made it quite obvious that she had never bothered to read anything on our website or look up our submission guidelines). She then proceeded to ask me to convince her as to why she should send me a submission of her book. A little dumbfounded I explained to her that is not how the industry works. She then proceeded to ask me how much she could pay me per page to publish her work. When I explained that only a vanity publisher can do that she then closed the conversation with a request for me to send to her a sample of my horror writing, and if she liked it, she'd send me a proper submission of her work to consider.

I mean where do I start? Basically the thing to keep in mind is that if you're sending work to a publisher, you're supposed to be trying to get a paying job yourself, not paying them to publish your work. Any good, legit publisher should tell you not to pay to have your work published. If you're going to pay to have work published you might as well have full control and just self-publish. Also, editors and publishers are very busy. Never try to put them in a position where they are supposed to beg you for a submission. They won't.

In this case not only was it quite clear that the creator wasn't familiar with my company at all (see next point), but that she hadn't done her research or had any experience in the publishing or comics industry in general.

Chris: "...I'd never take money, and I'd hope an artist would never 'pay to play.' They never should."

8. Not familiar with company – Another one that boggles the mind. If you don't know anything about a company, and have never read anything they have published, how do you know they're a place you want to send your artwork to? How do you know they're looking for someone that can do what you do? Always do your research first. Assuming you're not unemployed and you do have some small amount of money to spend, buy one of their books and see what kind of product they produce. Give it a few weeks and slowly pick up a small handful of their product. Realistically judge whether they produce anything similar in style or content to the work you do before sending a submission.

Chris: "In general, the biggest mistake I see is that people blanket the land with their submissions. If you send me the same sample pages you sent to a manga publisher or kids comic publisher, and yet I only publish more adult and non-superhero fare, well, I not only get no sense of whether your style would fit our books, but I also get a sense that you aren't familiar with our books at all. So not paying attention to who you're submitting what samples to can actually have an adverse effect, even if you've got the chops."

Erik: "People don't seem to grasp that this isn't a lottery. We don't publish every third pitch we receive. If we get ten lousy pitches in a day, we don't green light ANY of those projects. If we get ten great pitches in a day, we'll green light ALL of them. There are no 'odds' here. It's not as though we accept a certain percentage of the pitches that we receive. People want to know what their chances are going in and it's as simple as this: If your pitch is lousy, your chances of getting it approved are 0%—if it's awesome your chances are 100%.

My recommendation? Make it awesome."

9. Refusal to make changes – I'm winding down with a classic bait and switch tactic used by amateur artists, the old "Will you publish it if I make changes?"

Every few months I get a submission from someone who has amazing potential. These are the artists who aren't quite there, but if they could fix just a couple of things in their art fundamentals they could be a spectacular comic artist. These are the people I take extra time to encourage. These are the people who get a personal letter detailing what few minor things they can change in their artwork to make it professional quality.

As much as I enjoy these submissions I also cringe, knowing that I will get at least one response along the lines of: "That's a lot of work, before I take the time to do it, will you guarantee to publish it?"

Now every publisher understands that a good artist puts a lot of blood, sweat and tears into their work, but in this situation the artist has effectively asked me to publish artwork that doesn't exist. The artist still hasn't shown any initiative to turn in artwork that is of a professional level. When a publisher gives you advice on how to improve your artwork it is often advice that can be used to improve all of your artwork. This can help you not only get paying work with them, but other publishers. Asking for a guarantee to hire an artist based on hypothetical work shows a publisher that you don't feel it's worth your time to take advice unless they offer some extra incentive. Publishers and editors are busy people, and don't have to send you a personal letter regarding your submission. Appreciate the editor's time, take his advice, and if you do use the advice be sure to re-submit to that editor, reminding them of the previous submission.

If you think about it objectively and realistically, how can you expect an editor or publisher to agree to hire you when you haven't given them a chance to see how you've implemented their advice?

In closing, I'd like to clarify on behalf of myself and the extremely busy Chris Ryall and Erik Larsen that this article is not meant to poke fun at or discourage anyone from becoming a comic artist, only to give future comic artists the best possible head start at landing that first crucial gig.

What happened with the young man I met at the con? Well, I told him about some of the errors in his approach and gave him some pointers on how he could improve his chances in the future. Not surprisingly he responded "I'm an artist, not a writer!" He exchanged a few more words of polite, albeit agitated conversation, while quickly fumbling to get his material back into his shoulder bag. When he had his bag zipped up he quickly turned on his heel and without so much as a "Thanks for your time" quickly walked across the convention floor and out the door.

Where is he now? I can't say for sure. I got the impression that he didn't want to keep in touch. What I can tell you is that I still have that tear sheet from the first day I met him. I try to keep abreast of almost everything in this comics industry and I can tell you that his name has still not been attached to any comics being published now, or any time in the near future.

Special thanks to Chris Ryall at IDW Publishing and Erik Larsen at Image comics for lending their time and expertise for this article.

Mike Gagnon currently works as a freelance writer and professional author and lives in the frozen climes of Canada. Mike is the author of the hit humor graphic novel "Monkeys & Midgets" from Open Book Press.

Submission Guidelines for IDW can be found at www.idwpublishing.com and Image's guidelines can be found at www.imagecomics.com

Letters Forum

All letters received will be considered for publication. Letters published will be done so as received in regards to spelling, punctuation, etc. However, letters may be edited for length, language, and/or other considerations. All letters should be signed by the writer, as well as including the writer's legibly printed name, address, and contact numbers (phone, fax, e-mail). Opinions expressed are those of their respective letter writers, and not necessarily shared by Blue Line. While open as a critical forum, it is Blue Line's hope and intention that correspondence maintains constructive and positive elements of criticism. Simple name calling, rumor mongering, and/or maliciousness is not of interest. Unless our editor does it.

Please send your e-mail missives to sketchletters@bluelinepro.com. With all letters, please state clearly if you wish to have your address in print. We look forward to hearing from you.

Looking For Tones.
I'm getting back into cartooning after a long hiatus. Back in the day, I used zipatone screen to put the grey in my comic strips, but I guess they don't make them anymore. Everybody uses Adobe Photoshop, but I haven't learned how. If I have to, I guess I will, but since I'm just a hobby cartoonist, I don't know if it's better to learn Photoshop, or if I can find screen tones somewhere
Doug Wong

Doug,
I've heard of artists even making their own zip with Photoshop. It sounds intriguing to me, really...now I just need to get the Photoshop program! I think that beyond the zip issue, you'll find all kinds of other bells and whistles to play with, more tools for your tool belt. I'd look into it.

To the BLP crew,
I just wanted to let you all know that this is one of the most useful comic book art instruction books that I have ever picked up! There are so many tips and tools that I've (RE)learned to use since I picked this up, that I want to go back and expand my ***Sketch*** collection! What both ***Airbrush Action Magazine*** and ***The Artist*** magazine mean to me when I need tips on painting, this magazine will mean to me as I expand my knowledge of comic book art and production! I don't know why I wasn't a consistent reader before... oh yeah... the airbrushing.
Keep up the fantastic work!
Anthony "Flairbrusher" Hochrein
www.anthonyhochrein.com
flairbrusher@aol.com
Corona, NY

Anthony,
As an active member of the Blue Line Art message board, it's gratifying to see you and the others use the things you keep learning by challenging yourselves and each other. You have helped make the message board more of a community of creators gathering together to try things out and expand your knowledge.
Keep reading ***Sketch Magazine*** *and we hope to keep being that tool you keep using.*
Bill

Hello!
I was interested in purchasing the Manga Studio 3.0 Debut, but I had a few questions before I made my final purchase.

I already have Photoshop CS2 so I was wondering if Manga Studio 3 is compatible with it? Can I simply import the templates from MS 3.0 into Photoshop or does MS 3.0 function independently? What are the benefits of using Manga Studio 3 as opposed to Photoshop? I see that there are quite a few background templates, can these be manipulated in Photoshop also?
Thank you for taking the time to answer my questions. I am a fan of Blue Line Artwork and I use it in all my comics, including Pretentious Record Store Guy, which is available online at http://www.pretentiousrecordstoreguy.com.
Carlos Ruiz

Carlos,
I spoke with the tech guys for Manga Studio 3.0 and they said that you could use all of the tones and effects from Manga Studio. And they stressed that the program itself is a great tool if you're looking to create comic books.
Robert

Glad you're listening...
The latest issue of ***Sketch*** was exactly what I suggested. The glossy paper and extra color adds a lot to the issue.
I've been a subscriber from early issues and plan on staying around for a while.
William Avery

William,
We do all we can to please our readers.
Robert

William,
While what Bob said is true, I want to repeat what I said last issue. Finding a new printer who can get us back onto better paper and back in color is an awesome deal, both for you, the reader, and us. I'm always proud of the way Sketch turns out, but last issue just looked cool!

Now talk about the content.

What parts of the magazine did you read? Are there parts of it you go back to? Did you learn anything about creating comics? That's what I'd like to know...Write back next issue and let me know because now I'm curious...

Best,
Bill

Another issue I'd like to address is that there is a difference between ***Sketch Magazine*** *and* ***Wizard Magazine****. Both talk comics, but the focus is different for us. We don't give you a price guide or previews of what's coming out this month. We talk about creating comics around here for the most part. We're starting to expand that more into the indy market and webcomics. Comics is comics, you know? So, if you have suggestions, drop us a line. There are a lot of books out there and a lot of creative folks who could maybe use a dose of exposure. Throw in a How To article about publishing a small-press comic, and you have it: a reason for* ***Sketch Magazine*** *to be. .*

We can't do it alone.

And I'm not going to continue to address the issue of the catalogue in the middle. It helps defray the cost by doing that rather than by worrying about finding advertisers every issue. And there's some cool stuff in there!

Interviews-we get requests to interview this artist or that one. We want to do all of them! BUT we don't always have the access we want or schedules conflict. Keep suggesting and we'll keep trying to get you the creative people you want us to bring you.

Write us. Tell us your thoughts. Ask your questions.

Send all your letters and questions to:
Sketch Magazine, 166 Mt. Zion Road,
Florence, KY 41042
or email
sketchletters@bluelinepro.com

The Art Of
Renae DeLiz

The latest artist to tackle the adventures of the time-traveling duo Blood and Roses is Renae DeLiz, a talented artist who has also been burning up the sketch cards arena. Some of those sets include: **Hellboy Animated**, **Marvel Heroes: the Complete Avengers** and **Lord of the Rings: Masterpieces.**

You can check out more of her art at:
http://www.bloodandroses.com (New artwork each week.)
http://renaedeliz.deviantart.com/ sketch cards
http://www.myspace.com/renaedeliz
and http://goldengoatstudios.com/index.php/members/219

Inkblots

A LOOK AT INKING HISTORY

by Bob Almond

Class is now in session, students...so please open up your reference books.

Yes, inkophiles, inking isn't all smudges, smears & spills (well, hopefully it isn't); there's some research involved if you want to be well-rounded.

When I was a kid in the mid-seventies there weren't any books that I was aware of showing us aspiring comic makers how to do stuff like inking.

That was the case until Stan Lee & John Buscema's ***How to Draw Comics the Marvel Way*** appeared in 1978. My friends and I poured through that tome in hopes of possessing the wondrous secrets within. **The Art of Inking** was the sole chapter on that craft, not that I was intending at that time to focus on that specialty...like everyone I wanted to draw! With the book's guidance we produced homemade comics. It was the path of practicing that we solely followed since there weren't any other venues available to us for some time to come.

I later discovered as I finished high school that there weren't any comic book courses available at most universities and that, in fact, the only two schools that I was aware of that had specialized training was the New York School of Visual Arts (SVA) to a limited degree and The Joe Kubert School of Design in New Jersey. But I could afford neither. I attended my local college University of Massachusetts: Dartmouth (UMass) and took up illustration and met other students with similar dreams as my own to make it into funnybooks. It was there that I got academic training in various forms of art from painting to photography to calligraphy and to drawing.

This would all still significantly help me since as any comic professional or comic ref manual to follow would tell you, first and foremost learn to draw from life, not from your favorite comic artist. This way you learn the foundations of figure drawing and object drawing, how shadows & light function, composition and design, etc. and not just the style and, often, the shortcomings of a 'cool' comic artist which we all initially attempt.

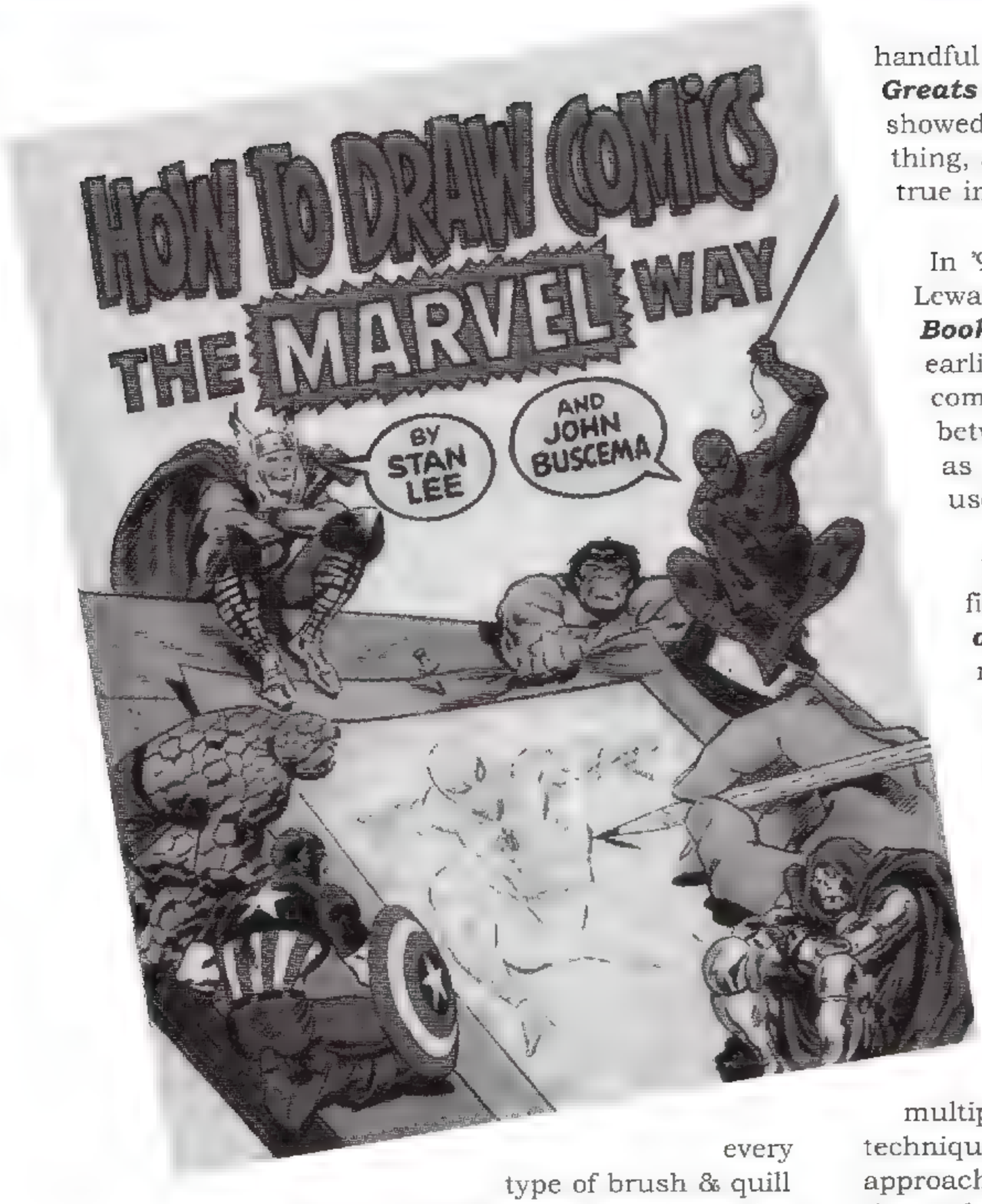
During this time I discovered some more books being published on comic book art. In '87 I bought ***How to Draw and Sell Comic Strips*** by Alan McKenzie, which was very informative, especially with shoptalk and tools. Then in '89 I got ***How to Draw Art for Comic Books*** by James Van Hise, which was okay but not great with application. In '86 I bought ***Rich Buckler's Secrets of Drawing Comics*** # 1 (were there more issues?) and while it didn't cover inking, it was fun and helpful.

Over time I discovered other books like Will Eisner's 1985 ***Comics & Sequential Art*** and from 1995 his ***Graphic Storytelling***. They didn't focus on inking, but at this time neither was I, so I simply absorbed them for their valuable sequential information. I was trying to learn as much as I could and break into the industry in any manner possible so I kept absorbing what I could.

When I was hired by Marvel in '92 I was hired as an inker due to 3 pages of inking samples that I had done for another publisher (I'll cover my 'origin' in another column). Unlike many inkers who had trained as inking assistants I had no such experience, only what I knew from research materials and practice from college and after graduation. My editors said to just "ink what was there on the page and the rest will come over time".

I wanted to accelerate that development so I exclusively reviewed and studied some of my favorite inkers' work like Joe Rubinstein, Mark Farmer, Tom Palmer, Bob Layton (among others) and especially Terry Austin, who had just left the assignment that I inherited, ***Warlock & the Infinity Watch***.

I asked my editor if I could contact some inkers on the phone for info & advice and he connected me with Joe Rubinstein, Terry Austin, and Tom Christopher (who used to assist Joe but was now inking solo on ***Silver Surfer***). Joe & Tom were kind and gracious to me but completely different in their outlook. Joe asked me a lot of questions regarding my background, what tools I used and some general shoptalk. Then he explained



every type of brush & quill tip that he used and for what effect.

Terry asked nothing and explained nothing of his inking arsenal or approach to it. He just said "whatever works for you, use it". He wasn't being rude; far from it...he was just being a realist, practical and not pretentious.

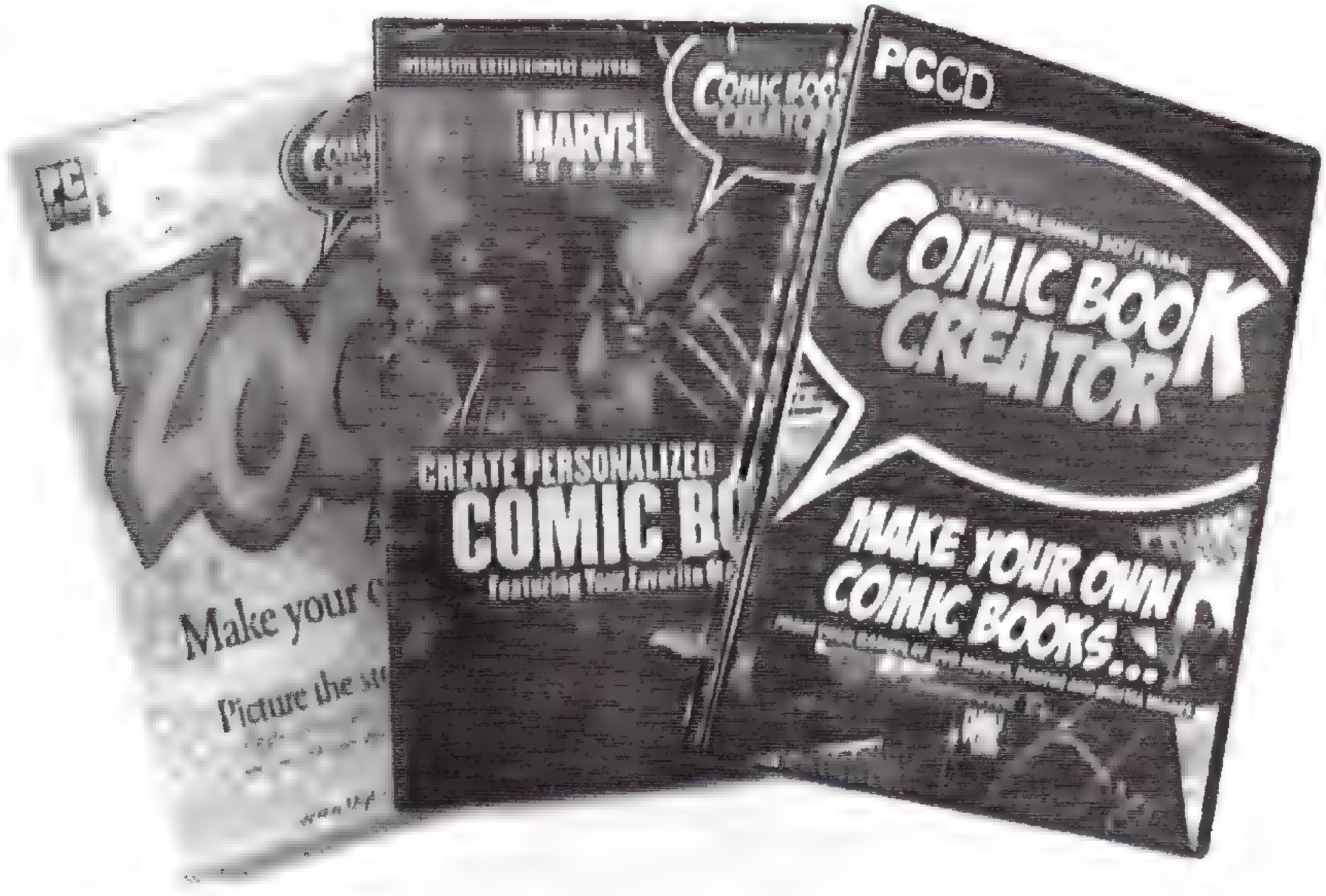
Tom was helpful being that he only went solo shortly before me so he could relate to where I was at (or not at). I remember him saying that the first 3-4 years I would not know a darn thing (even if I thought that I did) and that it would all kick in after that. And he was right. I appreciate what all three of these talents brought to the table for me. I subsequently ordered several kinds of pen nibs and brushes in order to try them out and see what worked for me.

The ironic thing is that AFTER I broke in EVERYBODY was producing *How To-* books or videos. It made it easy for me when I was recruiting & training my own assistants because I could now recommend that they check out a handful of material. There was ***The Comic Book Greats*** video series hosted by Stan Lee which showed the founding Image artists doing there thing, although I don't recall if there was any true inking displayed.

In '95 Marvel submissions editor John Lewandowski edited the new ***Marvel Try-Out Book*** (I missed the original edition years earlier). It briefly explained every craft of comic production and had inking comparisons between three inkers in the inking section as well as blue lined Strathmore boards to use for samples.

In '97 and '02 Dark Horse published two fine books by inker Gary Martin: ***The Art of Comic Book Inking***, Vols. 1 & 2 respectively. I found these books to be a great aid to the fledgling ink artist, especially since over a dozen pro inkers in each volume took a hand at inking the same page by Steve Rude for comparison's sake and explanations on their tools and theories as well as blue-lined boards to use. And in 2003 Klaus Janson did ***The DC Comics Guide to Inking Comics*** (I believe that he'd also done a penciling edition). I found this book insightful but in a different way. It was full of multiple comparisons of inking styles and techniques by various artists but Klaus himself approaches his own inking in such a different way than others that he seems to go against the grain, and yet it works for him.

This is where I stop because I haven't bought anything more than I've listed here. It's not that I'm not an "amateur" anymore...I truly feel that I can learn more. It's just that since around 2000 I can't keep up with the new products being solicited and I'd go broke on an inkers salary. I'm sure that there's now a plethora of books and DVDs out there on writing, drawing, inking, lettering, coloring, and self-publishing comics...I've passed by the solicitations in the ***Previews*** catalog repeatedly. And that's a good thing for all newbies who crave the info and want to educate themselves and break in. Just be careful to scope out what you're getting because with the glut of material some of it's bound to be not as good as others, which is what I learned in my adventures. Between research and hands-on training you'll have the best of both worlds, a wealth of knowledge and personal experience.



COMIC BOOK CREATOR

Software: Toy or Design Tool?

by Robert Wayne Hickey

I was able to spend a little time with the company that created **Comic Book Creator** and ask them a few questions about the abilities and functions of the software. From my conversation and having spent a little time playing around with the software, I believe you could use this as a tool in producing your comic books.

Now, if you're used to using Photoshop or Illustrator, then you won't need this program but, if you draw each panel individually and want to place them into a template adding standard/professional looking word balloons, then this program will help. What it won't do is scan or color your artwork. You have to already have it saved as a .jpg file and ready to be inserted into the panels. It does offer a ton of tools to resize and crop within a panel, composing artwork within a pre-designed page, lettering and exporting for publishing.

Comic Book Creator could be a simple tool to use if you have no knowledge of more expensive software.

It's a toy, yes, but definitely a tool that could be used in creating comics.

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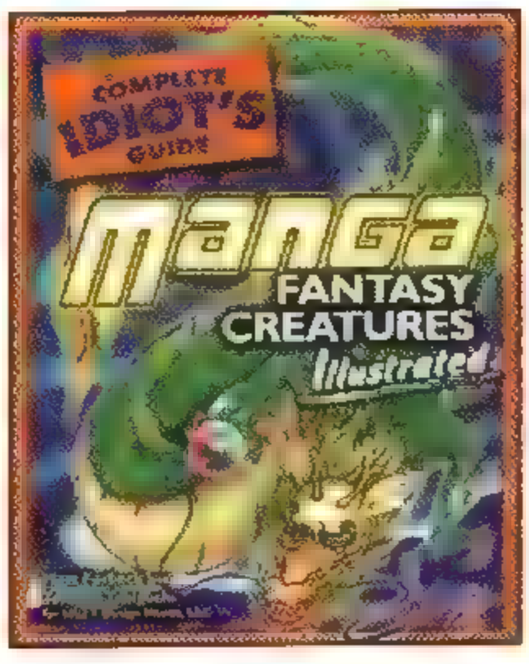

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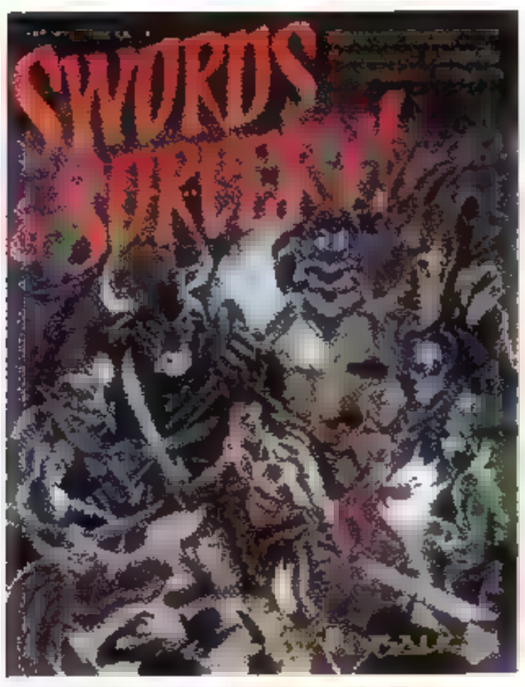

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CONTRIBUTORS

Robert Wayne Hickey
Along with his duties as publisher of Sketch Magazine, he is the creative force behind Blood & Roses, StormQuest, and Tempered Steele. He currently has a new Blood and Roses project in the works that will be appearing at www.bloodandroses.com. Bob is one of the co-founders of Blue Line Art.
He can be reached at bobh@bluelinepro.com
www.bluelinepro.com / www.afterburncomics.com / www.bloodandroses.com/www.skystormstudios.com

Bill Nichols
As editor of ***Sketch Magazine***, Bill welcomes the chance to educate and help other pros to pass along their hard-earned knowledge of All Things Comic Book.

Bill has inked for Knight Press (***StormQuest***, ***Blood and Roses***, ***Dead Kid Adventures***), Caliber Press (***Raven Chronicles***, ***LegendLore, Magus***) and others. Upcoming inkings include ***Spike vs. Dracula*** from IDW and artwork for the short film ***Zombie Prom***. And maybe a few other things...you never know...

Tom Bierbaum
Tom, with wife Mary, has scripted such comics as Legion of Super-Heroes and The Heckler for DC Comics, Xena and Return to Jurassic Park for Topps Comics, Star for Image Comics and Dead Kid Adventures, a creator owned project by Knight Press.

Mike Gagnon
For comic books Mike has written **The Unforgiven** for Lightningstrike Publishing, and **Mason: Sweet Sacrilege** for SMASH! Comics. He recently had a graphic novel published titled **Monkeys & Midgets** with several comic and graphic novel projects in production through various publishers and through self-publishing efforts. He's written books such as: **The Art of Gerard Gagnon**, **Easy Business Ideas** and **How to get published...** A manual on how to work and maintain a relationship with a small press publisher, all of them published by Open Book Press.

Bob Almond
A comics fan since the age of nine, Bob instantly set his career goal on breaking into the funny book biz. After graduating with a BFA in illustration from Umass Dartmouth in 1990, Bob was hired at Marvel two years later to ink Warlock & The Infinity Watch after the departure of Terry Austin. During the next ten years working for Marvel he had an (ink-stained) hand in projects like Silver Surfer, Starmasters, Ultragirl, Star Trek: DS9, Slingers and is probably most known for his 3-year critically-acclaimed run with Priest & Sal Velluto on Black Panther. Bob lives in New Bedford, Massachusetts with his wife Diane, 10-year-old son Nathan & cat Tux. You can visit his website The Bob Almond Inkwell at http://www.almondink.com

Gary Barker
Gary earliest professional experience was designing and illustrating concert posters for such groups/ celebrities as ELO, Bob Seger, Jimmy Buffet, Andy Kaufman and others through the company Serigrapics.
In 1983, he accepted a position with Jim Davis, primarily penciling the Garfield comic strip, but also created countless drawings and concept sketches for such licensees as NASCAR with Richard Petty, Hallmark, Mead, and Scholastic Books. In addition, he worked on the Garfield 25th anniversary book: In Dog Years I'd Be Dead, penciling the cover, dust jacket and creating many new illustrations exclusive to the tome. Further, he worked on storyboards for many of the Garfield television specials, developed product art for plush, apparel, toys, stationary and publishing, including the co-creation of Garfield's Pet Force, an illustrated book series by Scholastic Books showcasing Garfield and cast as super-heroes.
As a comic book artist, Gary has worked with such publishers as Marvel, DC, Image, Dark Horse, The Boy Scouts of America and others to produce sequential illustration, cover art and promotional images for comic books, magazines and trading cards.
Gary has been teaching in adjunct at The Ringling School of Art and Design since fall of 2004.
Gary has a Bachelor of Arts degree from the University of Indianapolis.

Rudy Garcia
Rudy has been in the toy industry since 1996, starting as a concept designer for Trendmasters, Inc., producing concept artwork for action figures, games and seasonal decorations. That lead Rudy to his first full-time sculpting position at McFarlane Toys in 1999 where he designed as well as sculpted such memorable pieces as **Tortured Souls, Spawn: Samurai Wars** and the 18" **Freddy Krueger**. In 2001, Rudy went the freelance route and began his long-term working relationship with Diamond Select Toys. Working mainly on the Marvel line, he has produced a number of statues, busts and action figures over the past six years, but his favorites by far have been the Marvel Icons and the Marvel Zombies.

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